THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO

THE COMPLETE HISTORY



THE **FIFTH** DOCTOR



STORIES 133-135

RESURRECTION OF THE DALEKS, PLANET OF FIRE AND THE CAVES OF ANDROZANI









BBC

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PLANET OF FIRE

THE CAVES OF ANDROZANI

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DOCTOR WHO
THE COMPLETE HISTORY

EDITOR MARK WRIGHT
EDITORIAL ASSISTANT EMILY COOK
ART EDITOR PAUL VYSE
ORIGINAL DESIGN RICHARD ATKINSON
COVER AND STORY MONTAGES LEE JOHNSON
PRODUCTION ASSISTANT PETER WARE
ORIGINAL PRODUCTION NOTES ANDREW PIXLEY WITH UNA McCORMACK (*PLANET OF FIRE*)
ADDITIONAL MATERIAL JONATHAN MORRIS, RICHARD ATKINSON, ALISTAIR McGOWN, TOBY HADOKE
WITH THANKS TO J JEREMY BENTHAM, CHRIS CHIBNALL, PAUL CONDON, NEIL CORRY, KEVIN JOHN DAVIES, JAMES DUDLEY, MARTHA GAVIN, DEREK HANDLEY, CLAYTON HICKMAN, DAVID J HOWE, NIC HUBBARD, BRIAN MINCHIN, STEVEN MOFFAT, KIRSTY MULLEN, JON PREDDLE, JUSTIN RICHARDS, STEVE ROBERTS, JULIE ROGERS, GARY RUSSELL, JIM SANGSTER, TOM SPILSBURY, MATT STREVENS, MARTIN J WIGGINS, JO WARE, BBC WALES, BBC WORLDWIDE AND BBC.CO.UK

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MANAGING EDITOR ALAN O'KEEFE

BBC Worldwide, UK Publishing :
DIRECTOR OF EDITORIAL GOVERNANCE NICHOLAS BRETT
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HEAD OF UK PUBLISHING CHRIS KERWIN
PUBLISHER MANDY THWAITES
PUBLISHING CO-ORDINATOR EVA ABRAMIK
UK.Publishing@bbc.com
www.bbcworldwide.com/uk--anz/ukpublishing.aspx

Partwork Authority, Marketing and Distribution :
Hachette Partworks Ltd
Jordan House
47 Brunswick Place
London N1 6EB
www.hachettepartworks.com

MANAGING EDITOR (HACHETTE) SARAH GALE
PUBLISHER (HACHETTE) HELEN NALLY

Distributed in the UK and Republic of Ireland by Hachette Partworks Ltd & Marketforce.

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Welcome

In *Doctor Who – The Complete History* Volume 34, we welcomed the Fifth Doctor, where I had the opportunity to wax lyrical about my favourite incarnation of the Time Lord. Now, five volumes later, and we're preparing to say goodbye.

Any discussion about the last days of the Fifth Doctor will routinely be preoccupied with *The Caves of Androzani* [1984 – see page 84]. Its place as a poll-topping fan-favourite is well earned, although the grim, often violent tone of Robert Holmes' script makes it a tough watch for some.

You wouldn't want *Doctor Who* to be like this every week – it's the beauty of the show's timeless format that it isn't – but it's a powerful swansong for Peter Davison. It's a story that works because the Doctor is the innocent abroad at the heart of a corrupt and violent world. He just about remains true to his idealism throughout and simply wants to get back to the TARDIS and save Peri. This is a tale where he's happy leaving the fighting to the self-serving and unscrupulous characters encountered on this grim planet.

The Caves of Androzani also provides what I would put forward as one of *Doctor Who*'s all-time best moments. The Doctor, held captive on Stotz's ship, takes matters into his own hands to make a swift return to Androzani Minor and rescue Peri. It's a foolhardy and reckless plan, but the Doctor's defiant statement: "So you see, I'm not going to let you stop me now!" is this Doctor's defining moment and one of the show's greatest cliffhangers.

This *tour de force* adventure can overshadow other departures happening



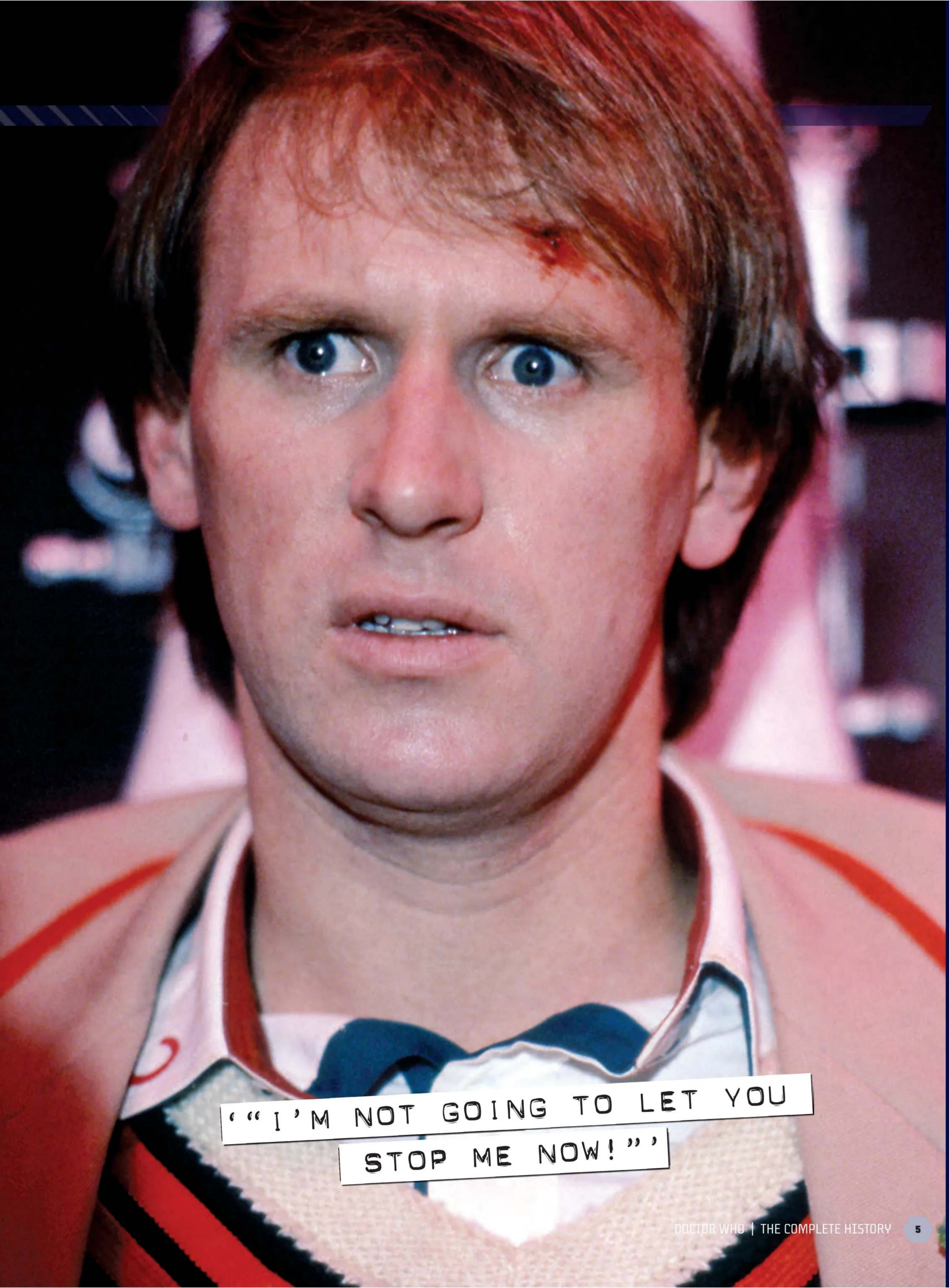
Right: Departing companions Tegan and Turlough.

in this volume of *Doctor Who – The Complete History*. The action-packed *Resurrection of the Daleks* [1984 – see page 6] not only brought the Doctor's arch-enemies back for the first time in five years, but also saw Tegan leave the Doctor's side. Janet Fielding's outspoken and forthright flight attendant is rightly remembered as one of the series' best companions, a perfect foil for the Doctor. It's also a joy after years of keeping her time in *Doctor Who* at arm's length that we now get to hear Janet play Tegan in brand-new adventures for the Big Finish audio dramas.

Following Tegan's emotional departure, Mark Strickson leaves *Doctor Who* as Turlough in *Planet of Fire* [1984 – see page 42], his mysterious past finally revealed. It's a lovely story featuring stunning overseas location filming and the introduction of Nicola Bryant as new companion Peri.

Throughout these adventures, change is the order of the day, and more is on the way. Feels different this time...

Mark Wright – Editor



‘“I’M NOT GOING TO LET YOU STOP ME NOW!”’



RESURRECTION OF THE DALEKS

STORY 133

The Daleks launch a plan to free Davros from his prison and restore their place as the supreme beings in the universe. What part does the Doctor play in their strategy – and will he destroy Davros in the process?



Introduction

Resurrection of the Daleks found the Doctor's deadliest enemies somewhat diminished. Much to their creator's dismay, when he was thawed out after 90 years held in cryogenic suspension, there had been Dalek casualties in their war against the Movellans. The conflict introduced in the previous Dalek story, *Destiny of the Daleks* [1979 – see Volume 30], was over. The self-proclaimed "supreme power of the universe" had been defeated.

The Daleks were at the most vulnerable we've ever seen them – falling into simple traps and having to resort to strategies put forward by their human servants. The Doctor easily defeated one of their number by simply pushing it out of a window.

But even under such circumstances, the Daleks were a force to be reckoned with. In *Resurrection of the Daleks*, perhaps owing to the indignities they suffered, they exhibited heightened levels of paranoia. Previously quite single-minded creatures, the Daleks resorted to multiple strategies...

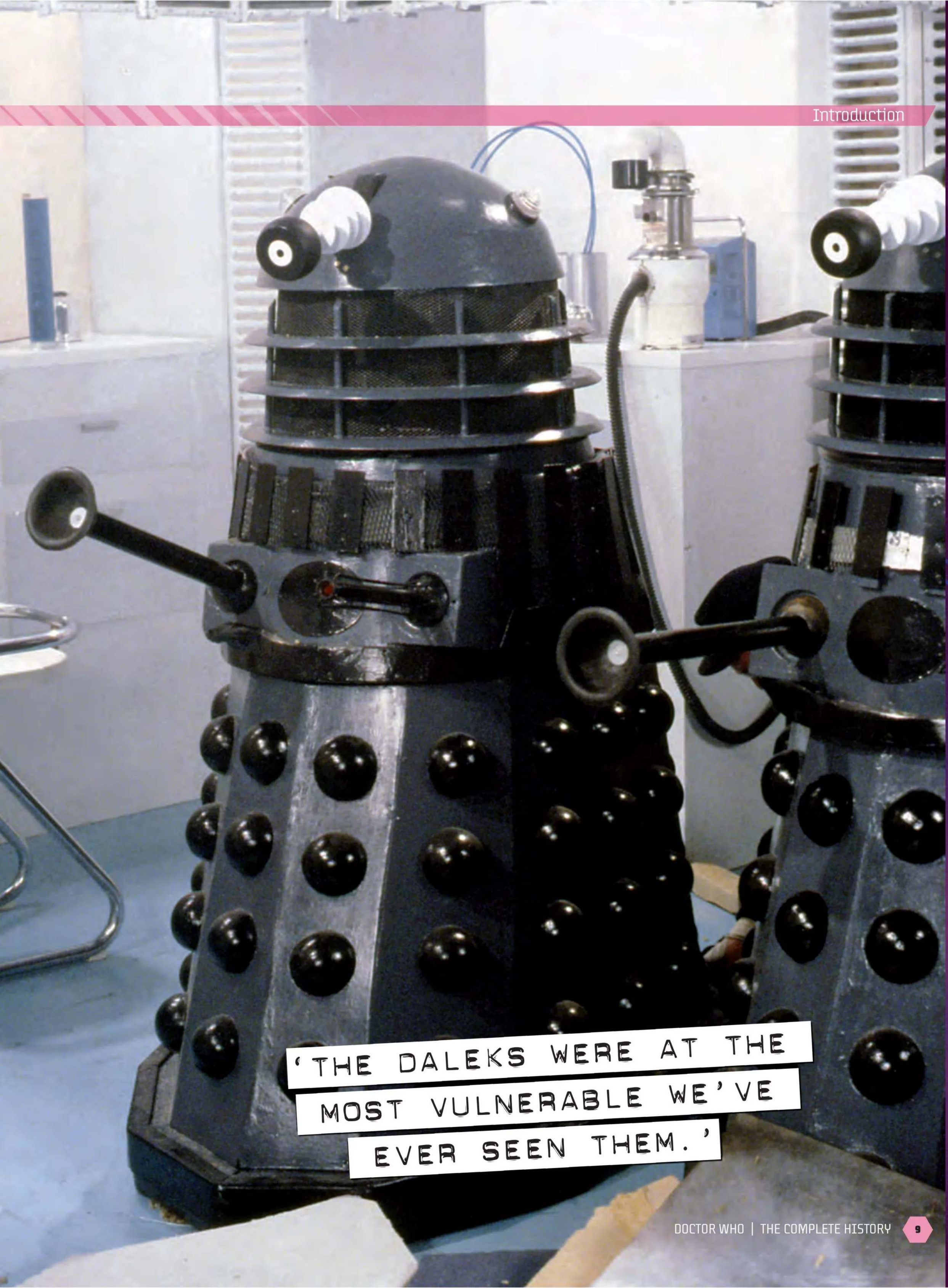
Below: Tasha Lem, agent of the Daleks in *The Time of the Doctor*.



Having put quite some effort into springing Davros from his chilly jail cell, they soon realised that their creator had his own agenda, and that it was just too dangerous to let him live. This is despite the fact that they needed him to cure the Movellan virus, which was instrumental in their recent defeat. Nevertheless, the Daleks were still pressing on with plans to invade both Earth and the Doctor's own planet, Gallifrey.

The Doctor decided that his enemies' ambitions were doomed to failure – as the duplicates they were relying on were unstable and ultimately prone to betray them. It's a reassuring thread that runs throughout Dalek history – that they are unable to gain mastery over the human mind. From their suicidal Robomen in *The Dalek Invasion of Earth* [1964 – see Volume 4], to the unreliable 'Dalek puppet' of Tasha Lem in *The Time of the Doctor* [2013 – see Volume 75].

Famously, *Resurrection of the Daleks* is something of a blood bath, with many of its characters killed off and the Doctor's companion Tegan leaving abruptly at the end because she was tired of all the death. Writer Eric Saward spared two of its principal baddies, however, and brought them back the following year. Dalek trooper Lytton returned in *Attack of the Cybermen* [1985 – see Volume 40] and Davros escaped the exploding Dalek ship and eventually found his way to Necros for *Revelation of the Daleks* [1985 – see Volume 41]. Clearly unimpressed by the progress the Daleks had made in his absence, Davros decided it was time to start again from scratch... ■


'THE DALEKS WERE AT THE MOST VULNERABLE WE'VE EVER SEEN THEM.'

RESURRECTION OF THE DALEKS

STORY 133

PART ONE

The door of a derelict warehouse in London Docklands bursts open and two escapees, Stien and Galloway, emerge. They hide as two London bobbies gun down an innocent bystander. [1] A man called Lytton, dressed as a police inspector, dematerialises the corpses before returning to his battle cruiser.

Stien and Galloway creep back into the warehouse. Galloway is spotted by a trooper and killed.

Elsewhere in space, a doctor called Styles is giving new security officer, Lieutenant Mercer, a tour of a space station. [2] The station is a prison with a single prisoner. Mercer then goes to the bridge just as a crewman detects a ship entering the exclusion zone. It's a battle cruiser, which docks at airlock three.

The TARDIS has been caught in a time corridor. The Doctor manages to break free, materialising on a wharf near Tower Bridge. [3]

Mercer, Styles and other crew members close airlock three. The airlock bulkhead explodes and four Daleks emerge from the smoke. [4] Mercer detonates a mine, destroying two of them.

The Doctor, Tegan and Turlough meet Stien and explore the deserted warehouse. Turlough disappears, and when they call for him their shouts are heard by a bomb disposal squad led by Colonel Archer.

One of Lytton's troopers sets off a gas grenade. Styles and Mercer don masks and retreat, while the others are killed by the corrosive gas.

The Doctor and Stien are accosted by Archer, Sergeant Calder and a scientist, Professor Laird. [5]

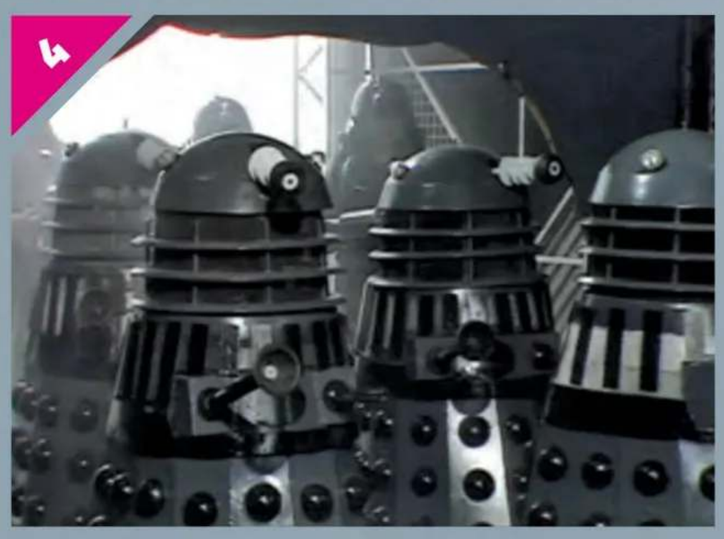
Turlough finds himself on the battle cruiser. He hides as a Dalek enters the time corridor.

Watch Officer Osborn and a crewman reach the prison area, where the crewman


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is burned by the corrosive gas. [6] Lytton arrives and kills Osborn, then gives the order to release the prisoner – Davros!

In the warehouse, Tegan emerges from hiding – just as a Dalek materialises. The Doctor tells the soldiers to aim for the eyepiece. They do so, blinding it. Tegan is injured and then the Doctor pushes the Dalek out of an access door. It plummets to the ground and explodes. [7]

Tegan rests while the Doctor examines an unearthed cylinder – the reason why the bomb squad was called in.

Davros is revived and Lytton gives him the news that the Daleks were defeated in their war against the Movellans. [8]

The soldiers move the remains of the destroyed Dalek into the warehouse. But the mutant inside it is still alive and it attacks one of Archer's men. The Doctor, Stien and Calder rush to the scene, only to find the mutant has gone.

Archer goes to a telephone box to call for reinforcements but becomes another victim of Lytton's constables. [9]

Lytton informs Davros that the Movellans developed a virus which attacks Daleks and they want him to find an antidote. Davros is then left alone with an engineer, Kiston, and uses a device to subjugate him.

In the warehouse, the Dalek mutant attacks a second soldier. [10] The Doctor hurls it to the floor and he and Calder shoot it.

Turlough enters the space station and runs into Styles, Mercer and the other remaining crew.

The Doctor returns to the TARDIS with Stien, leaving Tegan in the warehouse with Laird. Calder and the injured soldier are attacked and killed by Daleks.

Tegan and Laird are surprised when Archer returns with Calder and the two injured soldiers – all unharmed. [11]

The TARDIS lands on the battle cruiser. The Doctor and Stien emerge. Stien collects a gun and points it at the Doctor. "I serve the Daleks," he reveals. "I'm a Dalek agent." [12]

PART TWO

Daleks glide in, eager to exterminate the Doctor, but Lytton informs them that the Supreme Dalek wants the Doctor to be duplicated first.

Turlough, Mercer and Styles reach the space station's self-destruct chamber. [1]

Tegan and Laird realise that Archer and the other soldiers have been replaced and formulate a plan of escape.

Davros requests a sample of the Movellan virus and two live Daleks for experimentation.

Turlough suggests to Styles that they use the time corridor to escape. Turlough and Mercer go to check it out.

The Doctor lies on an operating table in the duplication chamber. Stien attaches electrodes to the Doctor's head in order to copy his brainwaves. He learns that Stien is one of the Daleks' duplicates.

Tegan and Laird put a blanket over some unearthed cylinders on Tegan's bed.

Stien reveals that the Daleks have duplicated Turlough and Tegan. They intend to duplicate the Doctor, then send the three of them to Gallifrey to assassinate the High Council! [2]

Kiston indoctrinates two Daleks to serve Davros. [3]

Stien is left alone to monitor the extraction of the Doctor's brainwaves.

Tegan escapes from the warehouse where she shouts to a metal detectorist. The two constables kill the detectorist in cold blood. [4]

Styles tries to activate the self-destruct; Lytton's troopers burst in and kill her.

Tegan is brought back to the warehouse. Laird makes a break for freedom but is shot.

The Doctor tries to make Stien resist the mental conditioning – as his mind is destroyed, regressing through mental images of his companions. [5]

Turlough and Mercer enter the battle cruiser's reception area, just as Tegan arrives via the time corridor.

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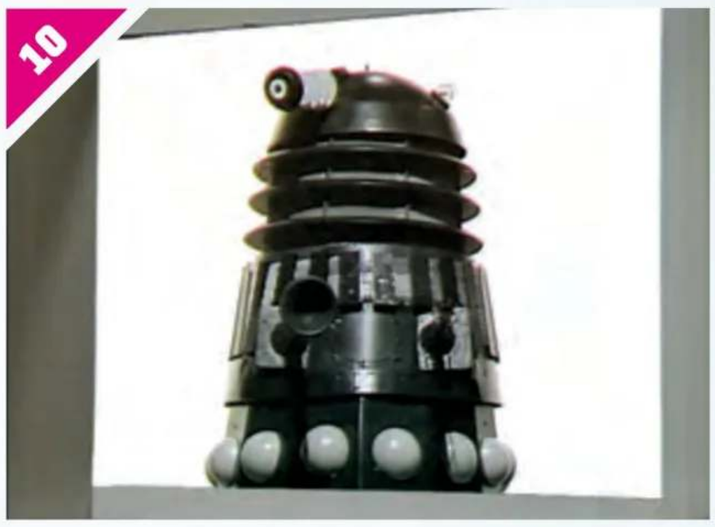

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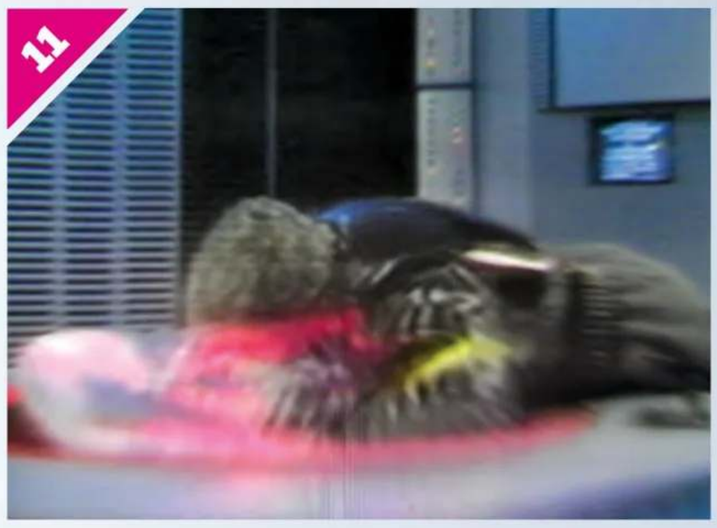


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Stien cries out, "I can't stand the confusion in my mind!" [6] and switches off the machine. They are joined by Turlough, Tegan and Mercer and return to the TARDIS. The Doctor leaves with Mercer and Stien to kill Davros.

The Supreme Dalek suspects Davros of betrayal and orders Lytton to kill him.

The Doctor confronts Davros in the lab and prepares to kill him. [7] Stien and Mercer are attacked by Lytton's troopers. Mercer is killed and Stien is injured. Hearing the gunfight, the Doctor steps out of the laboratory – and Davros closes the door behind him. Stien stumbles into the depths of the space station.

The TARDIS returns to the warehouse, where Tegan and Turlough emerge and recover a cylinder containing the Movellan virus.

Davros' Daleks arrive in the warehouse, where they kill Archer and his men. Lytton and his troopers arrive and attack the Daleks. [8] Daleks loyal to the Supreme follow via the time corridor, and then the Doctor follows them. Stien reaches the space station's self-destruct chamber.

The Doctor returns to the TARDIS and collects the cylinder.

Daleks loyal to the Supreme force their way into Davros' laboratory. He releases the virus, which causes them to malfunction – but it also affects him! [9]

The Doctor releases the virus in the warehouse; the Daleks are overcome. When he returns to the TARDIS, the Supreme Dalek appears on the scanner, informing him that duplicates have been placed strategically in Earth society. [10]

Stien activates the station's self-destruct [11] and it explodes, taking the battle cruiser with it.

Lytton, however, has survived, and walks away with his two constables.

Tegan tells the Doctor that travelling with him has stopped being fun. The Doctor leaves in the TARDIS with Turlough. Then Tegan has second thoughts... but it is too late. [12]

RESURRECTION OF THE DALEKS

STORY 133



Pre-production

Above: The Doctor takes his hat off to an old enemy...

To close the 1983 series of *Doctor Who* – it's 20th anniversary year – producer John Nathan-Turner decided in late 1981 that a fitting climax would be a confrontation between the Fifth Doctor and the Daleks. The alien race was always popular, and the producer believed they would secure high ratings.

It was felt that series script editor Eric Saward was the best candidate to write the new Dalek serial. Terry Nation, the Daleks' creator, still retained script approval on new scripts. On Monday 29 March 1982, formal staff clearance was sought for Saward, a BBC employee, to write the script, while Nathan-Turner wrote to Nation's agent, Roger Hancock, to seek approval for the new serial. It was with some disappointment that Nathan-Turner received word that Nation was unwilling to grant permission for another writer to handle his creations.

Nation now lived in America and was protective of the Daleks being misused, feeling that they had been sent up in the transmitted version of *Destiny of the Daleks* [1979 – see Volume 30], the last script he had contributed to *Doctor Who*.

The situation was resolved over Saturday 17 and Sunday 18 July 1982 when Nathan-Turner attended a convention in Chicago, where he met Nation and a positive outcome was

achieved. While Nation turned down the offer to write the new Dalek script, he was happy for Saward to proceed provided he retained approval.

Saward got to work crafting the four-part serial that would bring the anniversary series to a climax under the title *Warhead* (also referred to as *The Return*), with work starting in late summer 1982.

Saward believed that the inclusion of Davros, the Daleks' creator introduced in *Genesis of the Daleks* [1975 – see Volume 23], allowed for better dialogue and scripting. He felt Daleks were boring to write for, whereas Davros could be vicious or even humorous. Like Nation, Saward disliked *Destiny of the Daleks* because of its silliness. Instructed by Nathan-Turner that his scripts should carry on directly with Davros' incarceration at the end of *Destiny of the Daleks*, Saward felt that the new story should have more plot and impact. However, the writer did take elements from this previous Dalek tale, and aimed to resolve the logical impasse of the Daleks and their robotic Movellan opponents.



Davros would begin the story still in cryogenic suspension.

Drawing upon his fascination with mercenaries, Saward developed Commander Lytton, who would become a key character in *Warhead*. From the outset, Saward envisioned Lytton as a potential recurring character in future serials. The character of Stien, meanwhile, was meant to be vaguely comical to counteract the harsh nature of the story, and also to conceal his identity as a Dalek agent.

Saward's initial storyline was first sent to Roger Hancock on Thursday 7 October 1982, with the writer starting work on the scripts soon after.

Industrial action

Weeks passed with no word from either Nation or Hancock. Although ongoing union disputes had disrupted *Doctor Who* during production on the 1982 series, it was still hoped that *Warhead* could reach production in time to conclude the run if it was made in January/February 1983 for transmission in March. With a director already assigned in the form of Peter Grimwade, Nathan-Turner took the decision to go ahead with *Warhead* without waiting for Nation, and Saward set about drafting the completed scripts in late 1982.

The episodes were written hurriedly, with the writer keen to show the horrific consequences of violence. They thus ended up, as Saward realised, over-plotted and too fast-moving, with too many strands of storyline. Nathan-Turner finally approached Nation, to learn that he had read the *Warhead* suggestions but was not entirely happy with them. Although Terry Nation thought that the scripts were basically acceptable, he felt the Daleks were too vulnerable and that their first

Left: Davros schemes in his laboratory.

RESURRECTION OF THE DALEKS

STORY 133



Right:
Can the Doctor trust Stien?

appearance was not spectacular enough; he also objected to the presence of the Dalek Emperor (originally created by David Whitaker for *TV Century 21* comic strips), which was redesignated the Dalek Supreme. He forbade the killing of Davros. Nathan-Turner spoke directly to Nation and gave assurances that his Daleks would be treated with the utmost respect in the new serial.

With pre-production underway, only a few of Nation's comments were taken on board, and the essential basics of Saward's storyline remained in the scripts.

Other crew included designer Malcolm Thornton (requested by Grimwade on Tuesday 1 June), costume designer Jan Wright, make-up designer Jean Sheward and visual effects designer Peter Wragg. The two-day location shoot for *The Return* was scheduled for Tuesday 4 to Wednesday 5 January 1983, with studio recording from Sunday 16 to Tuesday 18 January and then Sunday 30 January to Tuesday 1 February; rehearsals at Acton were booked to start on Thursday 6 January and Wednesday 19 January.

Nathan-Turner sent drafts of the first two scripts to Nation in California on Friday 12 November, confirming that the Daleks had now been made less vulnerable. The final script was mailed on Wednesday 17 November.

Some versions of the scripts were now named *Return of the Daleks*. With the Daleks to appear on location, there was little chance of hiding their appearance from the media as the team had with the Cybermen who only appeared in the studio sections of *Earthshock*. In retrospect, Nathan-Turner was regretting the lack of publicity for *Earthshock* because of his secrecy and wanted to capitalise on the Daleks by having them featured in the serial's title. However, the title *Warhead* continued to be used for planning. Ultimately, however, the serial was dropped from the 1983 series schedule due to industrial action. Studio remounts on *Terminus* [1983 – see Volume 37] and the postponement for over two months of the studio recording on *Enlightenment* [1983 – see Volume 37] – which eventually occupied studios intended as *The Return*'s original dates (Monday 17 and Tuesday 18 January 1983 and Sunday 30 January to Tuesday 1 February 1983). Pre-production was already underway with Grimwade, but at one meeting with Eric Saward and the designers it became clear that the serial would have to be abandoned, a decision having been taken by the planning department by Thursday 25 November. Grimwade invited the team for a commiseratory lunch at Television Centre and planned to arrange for an evening meal with Nathan-Turner to discuss the situation.

During the spring of 1983, it was clear that *The Return* could be made for the subsequent 1984 series with few changes, and was accordingly given the fourth slot in production and transmission order. Nathan-Turner informed Hancock and Nation of this on Tuesday 29 March,

Connections: Previously...

- At the end of *Frontios* [1984 – see Volume 38], the Doctor said the TARDIS was "being pulled towards the middle of the universe", and it's the same perilous situation the TARDIS crew is caught in at the start of this serial.



indicating that Nation's earlier comments would be taken on board in revisions.

Saward had originally been unhappy with the earlier scripts and at one point had felt it would be better to abandon it entirely. However, on revisiting his work he discovered it to be better than he remembered and needed only a few alterations. The main changes that Saward had to make to his original version were to tighten up many scenes, and to write out the character of Tegan Jovanka.

Tegan departs

This new element of the storyline came about due to Janet Fielding's desire to move on from *Doctor Who*. The actress was also aware that Peter Davison was due to leave the role of the Doctor towards the end of the 1984 series and did not want her departure to be overshadowed by this more major change of actor. Although she had been contracted for 22 episodes, it was agreed that she would only appear in 18 and still be paid for the other four, allowing the departure of the show's regulars to be staggered across three serials.

The serial's title was altered first to *The Resurrection* as the script underwent minor rewrites, and then became *Resurrection of the Daleks*.

The script for Episode One specified the Earth sequence as being set in 1984 on Wapping High Street and introduced Galloway as 'a tall, lean man in his middle thirties with short, cropped hair'. Stien was 'also in his thirties, round and rather overweight. He wears the tattered uniform of a futuristic soldier.' The escapees were confronted by Lytton: 'in his early thirties, a fit, mean-looking man, every inch the professional combat trained soldier... dressed in the uniform of [a] 1984 Police Inspector'.



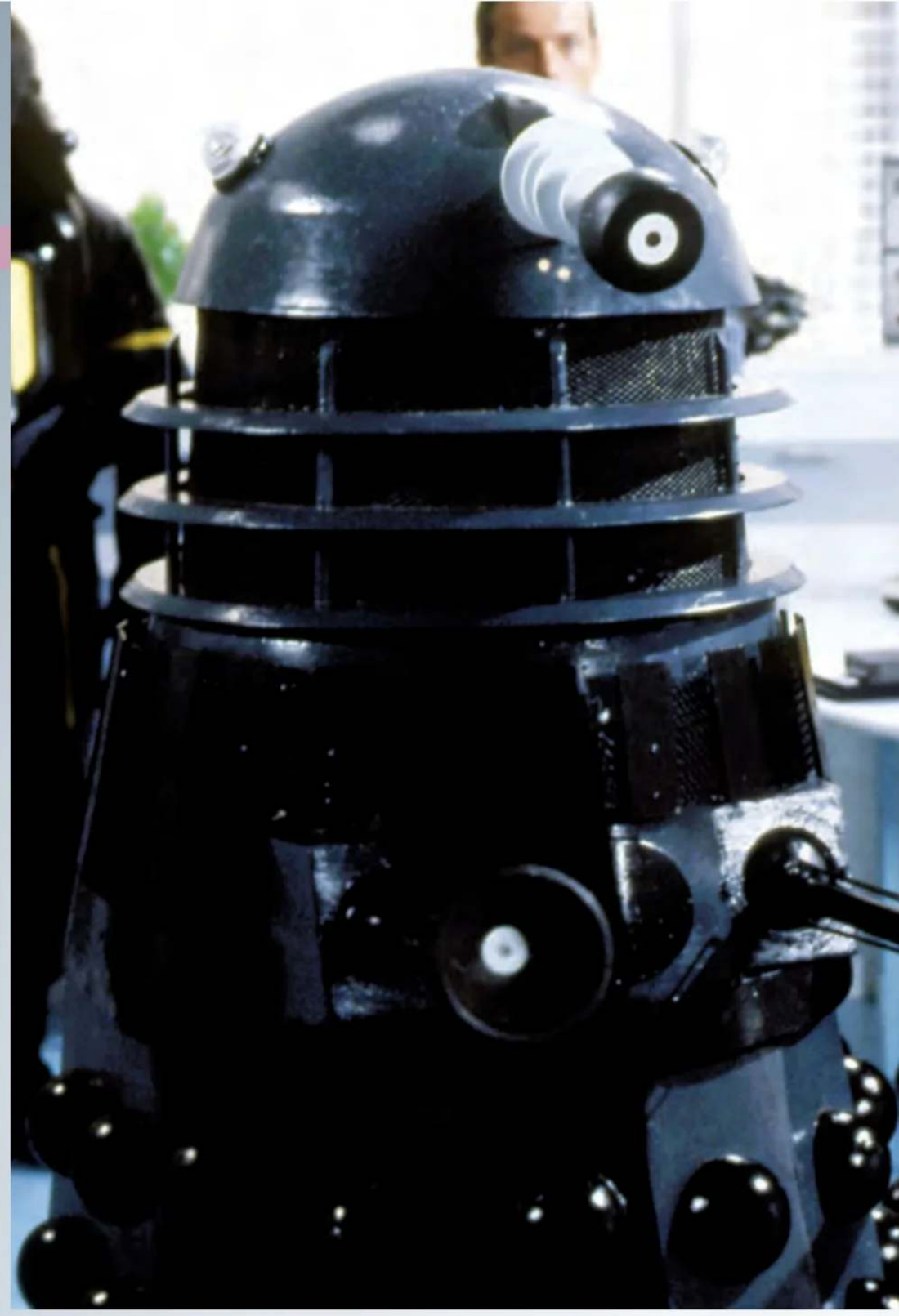
Connections: Boing!

- The Cloister Bell sounds in the TARDIS, much to Tegan's dread. The bell, which signalled oncoming catastrophe, was first heard in *Logopolis* [1981 – see Volume 33] – Tegan's début adventure.

Below: Trapped in a time corridor.

RESURRECTION OF THE DALEKS

STORY 133



Connections: Dalek enemies

- There is much discussion throughout of the Dalek war against the Movellans, a race of logical humanoid robots first seen in *Destiny of the Daleks* [1979 - see Volume 30].



The space station where Davros was held was 'small and compact... an oppressive place, with much the same air of gloom pervaded by some of our Victorian prisons. The year is 4590 AD.' Styles was 'a doctor of medicine, a competent, capable woman in her early forties, with a very sharp tongue'. Mercer was 'head of security... in his late twenties, a keen, intelligent man, who on occasions is inclined to be become a little priggish and pompous'.

In the stage directions, Saward noted of the warehouse with the time corridor: 'I have a particular warehouse in mind where permission for filming is possible'; he had written his story around the layout of this building.

At the warehouse, Colonel Archer was described as 'a stocky, well-built man in his early forties' while Sergeant Calder was 'in his early thirties, a tough, dependable sort of man'. After the gas attack at the airlock, it was noted of one of the dead crew members: 'The gas has caused him to decay rapidly. He is now a horrible mess.'

Laird was defined in the stage directions as a metallurgist. In the duplication chamber, Turlough saw glass cabinets containing bodies with 'a thick layer of frost on them, a couple of the bodies move, from time to time, in a jerky, involuntary way'. Kiston was originally referred to as a technician rather than an engineer. When Archer commented of the fake policeman's radio, "It's dead," the first constable replied, "So are you... Sir," as his colleague levelled his silenced hand gun.

Confronted by the Doctor in Episode Four, Davros informed the Time Lord that by killing him he would release the full power of the Daleks. The Doctor said he believed that the Daleks were dying, but Davros claimed they were searching for a cure. "After I've dealt with you, I shall find and destroy them," declared the Doctor.

The scripts were sent to Terry Nation's UK agents by Eric Saward on Tuesday 31 May. On Thursday 30 June, Nathan-Turner wrote to Nation again, confirming that he had heard from Saward that the Dalek creator was now happy with the new scripts featuring his creations.

Casting

Replacing Peter Grimwade as director on the serial, Nathan-Turner turned to Matthew Robinson, a director new to *Doctor Who* who had come to the producer's attention through his work on *Angels*. Robinson had been attempting to interest Nathan-Turner in a programme format about an industrial spy entitled *Just a Little Bit of Business*. Robinson was booked on Tuesday 21 June to direct the



Left:
Davros and his creations.

serial between Monday 25 July and Friday 18 November.

The rest of the production team was also assembled; make-up was handled by Eileen Mair, costume by Janet Tharby and set design by John Anderson.

Robinson was able to continue the impressive run of guest artistes appearing during the series. The role of Stien was offered to Mel Smith on Thursday 28 July; Styles was offered to Polly Adams on Wednesday 3 August, Diane Keen on Wednesday 10 August and Catherine Schell the following week; on Thursday 11 August, Laird was offered to Miriam Margolyes and Archer to Patrick Mower, while the part of Calder was offered to John Salthouse on Tuesday 9 August. Eventually Robinson hired both Maurice Colbourne and Rodney Bewes (who was offered the role on Thursday 4 August) to play Lytton and Stien in the location sequences. Colbourne was known for a variety of 'hard man' roles at the time, notably as John Kline in the tough, stylish BBC1 thriller *Gangsters* in the 1970s since when he had featured in *The Onedin Line* and *The Day of the Triffids*. Bewes was an actor/writer who had found fame as Bob in *The Likely Lads* in the 1960s (plus its spin-off *Whatever Happened to the Likely Lads?* in the 1970s), and then as writer, producer and star of *Dear Mother... Love Albert* as well as being the sidekick host on *The Basil Brush Show*. Also in the cast was Chloe Ashcroft as the scientist Professor Laird, with the actress best known since 1969 as one of the presenters of *Play School* and part of the line-up of its spin-off *Play Away*. The other main artistes required on location were Del Henney (an Irish actor who had featured in the film *Straw Dogs* and the television series *Fallen Hero*), Philip McGough (whom Robinson had directed in Yorkshire's *Wilde Alliance*) and William Sleigh (whom Robinson had considered for the role of Kiston but ultimately played Galloway).

More dialogue was added to Episode Three on Saturday 13 August, while further changes to Episode Three on Sunday 28 August expanded the scene in which the Doctor was shown the duplicated versions of Tegan, Turlough and Laird; Laird's duplicate was now replaced by that of the Doctor, and the Dalek now revealed the scheme to assassinate the High Council of Gallifrey.

Keen to ensure maximum publicity, Nathan-Turner wrote to *Radio Times* editor Brian Gearing on Monday 5 September to give details of the location filming planned on the story, suggesting that the Daleks might even merit the cover of the issue the week the serial débuted. ■



Connections: What's in a name?

- *Resurrection of the Daleks* features characters named Styles and Galloway, harking back to previous Dalek stories. *Day of the Daleks* [1972 – see Volume 17] featured Sir Reginald Styles, while a character named Galloway appeared in *Death to the Daleks* [1974 – see Volume 21].

Production

Following a readthrough on Saturday 10 September 1983, location shooting on 16mm film for *Resurrection of the Daleks* took place in the Bermondsey area of London at Shad Thames, Butler's Wharf, Curlew Street and Lafone Street over Sunday 11 and Monday 12 September. Matthew Robinson had hoped to film on Wapping High Street – as indicated in Eric Saward's scripts – but the roads had been too narrow, too busy with traffic, and ultimately just not right visually. Across the Thames in the shadow of Tower Bridge, Curlew Street was a more suitable venue often used by film crews.

There had been considerable rain that weekend and the weather was cold and miserable. The Sunday shoot scheduled for 9am to 5pm was devoted to the arrival of the 'bomb disposal squad' at the warehouse watched by Stien for Part One, the opening massacre sequences and aftermath on Shad Thames in Part One, plus Archer using the prop phone box in Lafone Street in Part Two and Lytton's departure with his two policemen along Curlew Street in Part Four.

During filming Robinson had found himself falling out with Nathan-Turner when he discussed a specific shot with Saward; angrily and publicly, the producer informed the director that in future he should not discuss his production with the writer or script editor.

Below: Peter Davison, Janet Fielding and friends pose for publicity shots.



Dalek casings

Four Dalek casings were available; one had been used in *The Five Doctors* [1983 – see Volume 37] and was an amalgam of parts of two casings made in the 1960s by Shawcraft, one of which had been an original prop from 1963. Three others comprised sections of other Shawcraft props combined in two cases with parts of 'Goon' Daleks made in 1972 for *Planet of the Daleks* [1973 – see Volume 20] and the base of a Dalek made for a BBC Enterprises exhibition. Generally painted grey, they had minor refurbishments.

All the scenes involving Peter Davison, Janet Fielding and Mark Strickson were shot on the Monday, and a press call of the regulars with two Daleks was also organised for Butler's Wharf where the TARDIS was to materialise. Filming was again scheduled from 9am to 5pm. The Doctor's party meeting Stien and entering the warehouse was filmed first for Part One. Next came the only action on location for a Dalek as a dummy prop exploded after being pushed from an upper



floor on Shad Thames; this sequence could only be done in one take and so was shot by two film cameras. The dummy Dalek was constructed by Peter Wragg's visual effects team from a mould created by effects assistant Roger Perkins. The expanded foam Dalek was roughly painted, and given a plaster dome to weigh the prop down in the fall. For the explosion the casing was rigged using a piece of wire that would activate the detonator inside the Dalek when the dummy hit the roadway. Using the warehouse was tricky for the crew when a safety officer indicated that the floorboards inside the premises were rotten.

The crew then returned to Butler's Wharf to film the sequence of Tegan's escape attempt along Wapping Pierhead in Part Three; the man using the metal detector was played by Pat Judge, the father of Jane Judge who had recently left the series as production secretary. The sequences of the TARDIS' arrival at the wharf then completed location filming. Filming was also attended by *Radio Times* to take striking photographs of Peter Davison with a Dalek.

The model work was shot on film by Peter Wragg's team, but post-edited on videotape. This work saw the first use on *Doctor Who* of a motion control rig for the space station attack; the camera moved while the model remained static, giving the illusion of movement on screen. Work – apparently conducted at Ealing Studios – mainly comprised of sequences of the Dalek spaceship, and the Earth prison station where Davros was being held. During the attack scenes in Part One, two blue video effects beams were added from the Dalek ship to the station. There was also a close-up section of a docking arm constructed, complete with small gas

Above:
Davros betrays the Daleks.

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Connections: Time Lords

- The Daleks reveal they are intent on sending duplicates of the Doctor, Tegan and Turlough to Gallifrey to assassinate the Time Lord High Council. While the Time Lords have certainly shown interest in the Daleks, as in *Genesis of the Daleks* [1975 – see Volume 23], this is the first time the Daleks have displayed any knowledge of the Time Lords.



jets for the boarding of the prison and the small escapes in air pressure. Both the space prison and the Dalek ship were finally destroyed in a pyrotechnics sequence for Part Four.

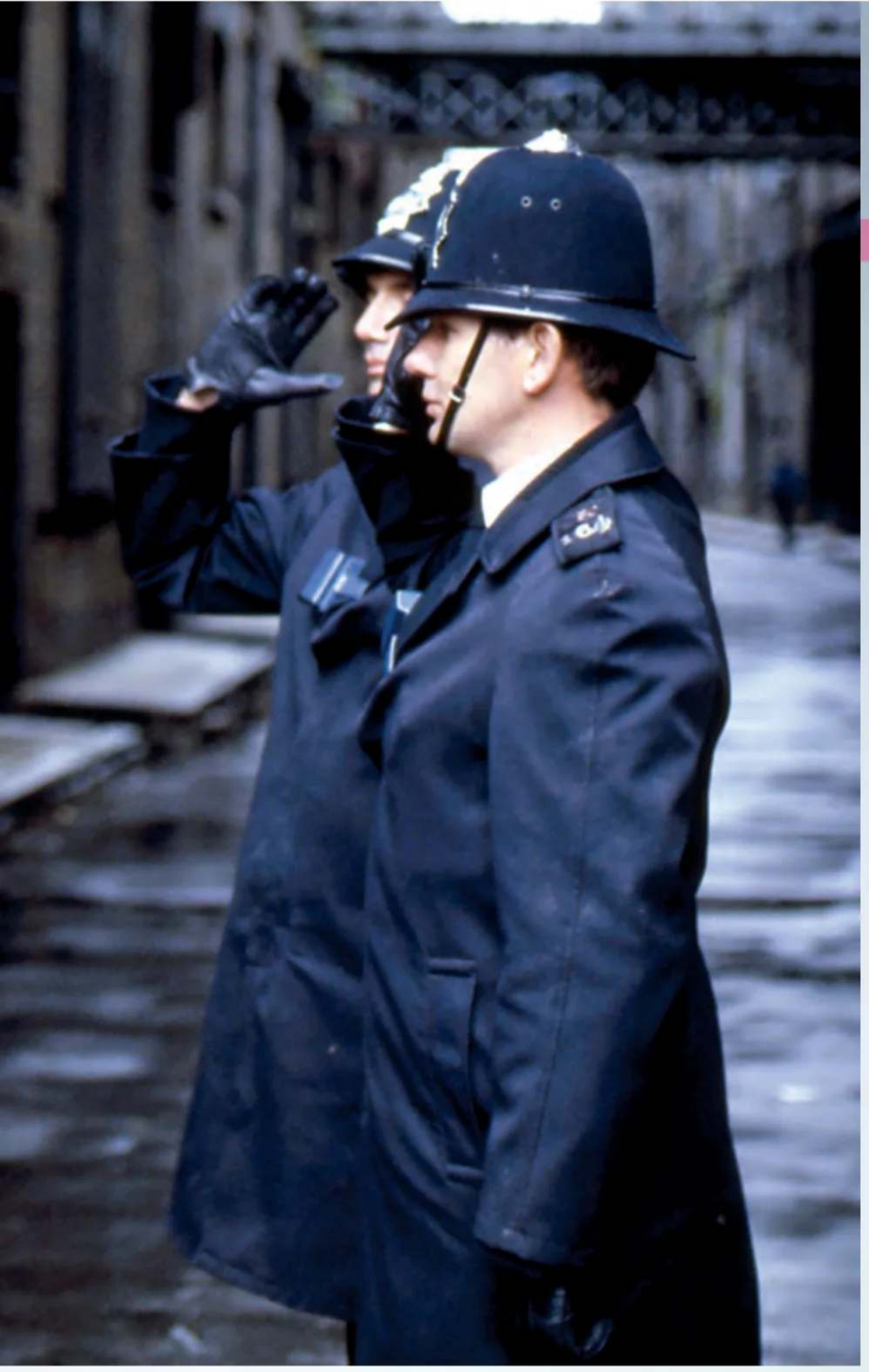
Rehearsals at the BBC's Acton facility for the studio sessions then began from Tuesday 13 September through to Tuesday 20, with the rest of the guest cast joining. The other notable guest star for the serial was Rula Lenska, cast as Styles. Lenska had entered the acting industry in the early 1970s with appearances in *Private Schulz*, *Take a Letter Mr Jones* and most notably *Rock Follies*. Rising Kenyan actress Sneh Gupta was cast as Osborn, having appeared on *Angels* and filmed *The Far Pavilions*. Playing Kiston was Les Grantham, who had been coached in acting by Louise Jameson while he served a prison sentence. His casting came about because Grantham had played the lead in *Did Anyone Else Think TK9 Was Brilliant?*. Robinson's script about television staged as a fringe production at the Bridge Lane Theatre in Battersea in November/December 1982. During rehearsals, Rodney Bewes came up with the notion of making Stien stammer when he came under mental pressure.

Below: The tragic Stien.



Michael Wisher, who had originally played Davros in *Genesis of the Daleks* [1975 – see Volume 23] eight years earlier, had agreed to do so again, when *Warhead* was being prepared in 1982. However, after that was cancelled and *Resurrection of the Daleks* went into production nine months later, he was no longer available.

To take over as the third actor to play Davros (David Gooderson had played the role in *Destiny of the Daleks* [1979 – see Volume 30]), Terry Molloy was selected. Molloy, who had played Mike Tucker on radio soap *The Archers* since 1973, was



known to Robinson as the pair had worked together in 1982 on TVS' *Radio Phoenix*.

Molloy recalled watching *Doctor Who* in the 1960s but had not seen it recently, and was invited to watch *Genesis of the Daleks* and asked if he would like to resurrect the Daleks' creator. After watching tapes of the previous Davros stories, Molloy delivered his own take on the Davros voice, drawing in part on his predecessors; he recorded sections of Davros' dialogue from the earlier serials and listened to them on his Walkman as he walked around the studio before rehearsals. The existing Davros mask that had last been worn in 1979 by Gooderson was found to be too big, so a cast was taken of Molloy's head for a new mask. This was modelled and styled by visual effects assistant Stan Mitchell.

Four actors were called upon to inhabit the Dalek casings: John Scott Martin, Cy Town, Tony Starr and Toby Byrne. The voice artistes working with them were Royce Mills and Brian Miller, the latter having played Dugdale in *Snakedance* [1983 – see Volume 36], as well as being the husband of former companion actress Elisabeth Sladen (Sarah Jane Smith).

Robinson would work his cast hard in rehearsals, but to compensate would often stop work at 2pm and allow them the rest of the day off.

Into the studio

The first studio session took place at the Television Centre over Wednesday 21 to Friday 23 September in studio TC8. This comprised all material set on board the space station and in the TARDIS. Since the story was split into two (ie scenes on Earth and in space) this meant that most of the cast would only work on one studio session. Lenska, Linsey Turner, Molloy and Grantham would only be required for the first three days. Scheduling also meant that Davison and Fielding would only be needed on the Friday.

Recording from 7.30pm to 10pm on Wednesday 21 was devoted to scenes in Davros' prison cell and the corridor outside, plus all bridge scenes primarily for Part One. This scheduling meant that Sneh Gupta and John Adam Baker were only required in studio for this single day. Lenska discovered that for some scenes she was expected to wear a helmet which would obscure her trademark red hair, and as a compromise a headband was introduced for her to wear.

One scene in the prison room required the face of the crewman played by John Adam Baker to distort

Left:
Lytton and his 'constables'.



Connections: Past regret

"Once before I held back from destroying the Daleks," the Doctor tells Tegan, a reference to his reluctance and ultimately failed attempt to destroy the Daleks at the point of their creation in *Genesis of the Daleks* [1975 – see Volume 23].

because of the airborne bacteria, so a recording break was scheduled for make-up to be applied to his face and hands.

Thursday 22 saw afternoon recording from 2.30pm to 5.15pm and evening recording to the same schedule as the previous day on corridor scenes, followed by scenes in the self-destruct chamber for Parts Three and Four, airlock scenes and the bulk of the scenes set in Styles' laboratory. Colour Separation Overlay (CSO) was used to place shots of the nearby corridors onto the screens of the self-destruct chamber, with a break in recording to prepare parts of the room's equipment for detonation.

During the initial Dalek attack on airlock three in Part One, two specially constructed Dalek props were used which would be blown apart; these were placed in position during a mid-scene recording break. With sections of the upper body missing, a dying green creature would be seen sitting among the casing's mechanisms. When the Daleks blew their way in, the large bulkhead door that had slid down into position was blown in by charges set in pre-cut positions; this explosion was notably larger than expected and drew complaints when it was heard at Television Centre.

The second day in studio overran by 15 minutes; 45 minutes had been lost because of problems with visual effects.

The final day of the first block, now with Peter Davison present, was scheduled for afternoon and evening recording as per Thursday and began with the escorting of the Doctor through the airlock and was followed by his confrontation with

Below: The Doctor prepares to be Davros' executioner.





Left: Rula Lenska as Styles.

Davros in the laboratory. The remaining laboratory scenes with the 'end' of Davros and release of the Movellan virus then followed. During the subsequent scenes in which both the Daleks and Davros succumbed to the virus, hidden foam cannisters and tubes were fixed in the casings to squirt outwards as signs of the disease. The final shots of the two Daleks contaminated by the virus used vacuum-formed dummies which had collapsed inwards, and their crude construction was disguised by the layers of foam covering them.

Second studio block

Recording concluded for the first studio block with all scenes set in the TARDIS, which was Janet Fielding's only work for the first block. Here, the new Supreme Dalek was seen for the first time, CSOed on the scanner screen against a white background. This was actually the grey Dalek with the exhibition base which had been repainted in black with white hemispheres on the skirt section.

During the TARDIS' turbulent journey down the Dalek time corridor, the control room and crew's images were reflected off a rippling sheet of Mirrorlon to show the enormous distortion effects hitting the TARDIS.

This day concluded Lenska's work on the serial. During recording, she had arranged for her daughter Lara to visit the studio... having primed one of the Dalek operators to suddenly activate his and scream: "Lara – attack and destroy!" Fielding also recalled having fun playing 'dodgems' in the Dalek bases during studio days.

Rehearsals recommenced at Acton from Sunday 25 September through to Tuesday 4 October for the second studio block, which took place once again in studio TC8 from Wednesday 5 to Friday 7 October for scenes on Earth and in the Dalek ship. The cast rejoining the team now included William Sleigh, Del Henney, Chloe Ashcroft and Philip McGough, with Jim Findley making a brief appearance on the final day. For two of the studio days, visual effects designer Peter Wragg was taken ill, leaving assistant George Reed to take his place.

Changes to the final episode's script on Tuesday 27 September included orders from the Supreme Dalek to exterminate everything in the warehouse. This was one of a series of changes to reduce the number of scenes set on the bridge which had been scheduled for the end of the three-day session.

Lenska returned on the first day for photographs with Peter Davison and a Dalek, no shots having been taken of the actress previously.

Each day was scheduled for afternoon recording from 2.30pm to 5.15pm and evening recording from 7.30pm to 10pm. The first day was spent working on



Connections: Heartfelt

- Tegan tells herself in the final shot of the story, "Brave heart, Tegan." This was a phrase of encouragement to his companion first used by the Doctor in *Earthshock* [1982 - see Volume 35].

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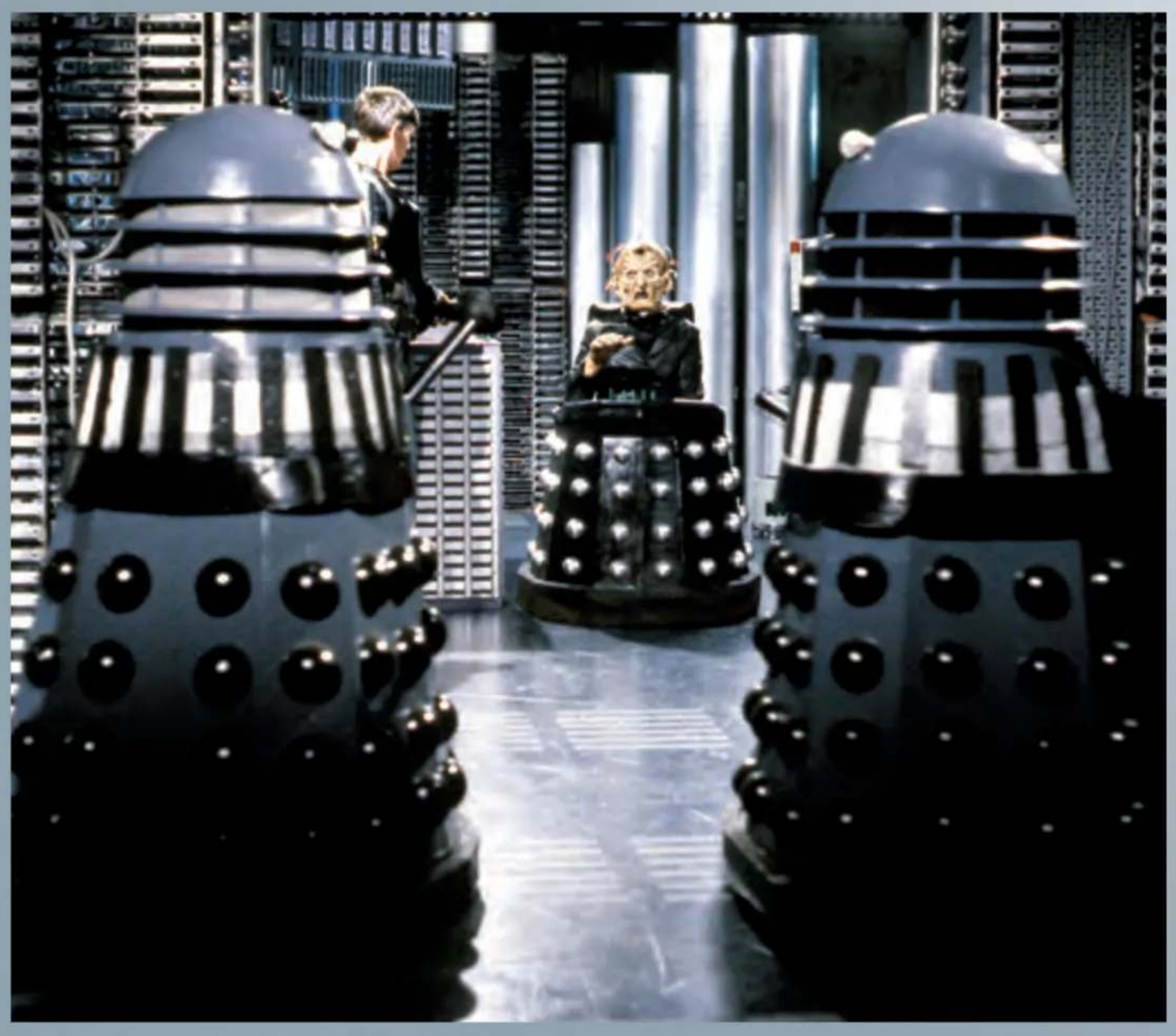
Connections: Going viral

- This is not the first time the Daleks have used viral methods to spread death. They have used methods of chemical warfare and plague in *The Dalek Invasion of Earth* [1964 – see Volume 4], *Planet of the Daleks* [1973 – see Volume 20] and *Death to the Daleks* [1974 – see Volume 21]. There was also an ethical debate between the Doctor and Davros about unleashing a virus to destroy all life in *Genesis of the Daleks* [1975 – see Volume 23].



Below: Lytton oversees a family reunion.

scenes at the warehouse stairs, and in the room where the cylinders of Movellan virus were discovered (referred to as 'Artifact Level'). In Part Three when one of the cylinders vanished in the time corridor, a roll-back-and-mix effect on the videotape was used. Janet Fielding recalled that she and Chloe Ashcroft kept on getting fits of the giggles in the scene where the army officers advanced on them, thus necessitating several takes. Fielding also became fed up with the scenes where Tegan had to lie in bed and started to express her displeasure in colourful Australian language… whereupon Robinson reminded her that some young visitors were expected in the studio. A locked-off camera shot of the cylinders on the set and then the empty set after their removal was recorded so that the virus containers could vanish using a post-production effect.



All recording in the main part of the warehouse where the Dalek time corridor was active ('Time Corridor Level') took place on Thursday 6, culminating in the battle sequence. A cat was required for scenes in Part Two where the Doctor, Stien and Archer's men searched for the mutant. The cat, supplied by Janimals, caused problems with its behaviour, and its use was kept to a minimum. The Dalek mutant itself was a visual effects prop manipulated by Mike Mungarvin, playing the soldier whose neck it attacked.

Recording breaks were scheduled for the appearance of Daleks and other characters in locked-off shots via the Time Corridor. For the later battle scenes, four more polystyrene dummies were used for background Daleks, including more with pre-cut sections of casing to be blown off. Clever editing made it appear as though more than four working Daleks arrived via the time corridor. Robinson had planned to record the battle sequence using the standard multi-camera set-up, but with



only 20 minutes left of studio time he changed plans and instead recorded using a single camera. During the battle, aerosol paint was sprayed to char and burn props on cue. When the Doctor finally opened a cannister of the virus in Part Four, white smoke came from the blue casing, although here the fumes obscured the actor meaning a second take was necessary. The foam pumps and tubes fitted inside the Dalek casings were then used again as the creatures perished. Tegan's goodbye was recorded towards the end of this day with little time left. Robinson had deliberately scheduled Tegan's farewell scene for the end. Fielding worked herself up by going round the studio kicking props, which the cast and crew found upsetting. Originally, Tegan was also meant to stumble into the remains of a Dalek and register her disgust, but this was omitted. Attending studio on this day was incoming companion Nicola Bryant who would soon be on location playing Peri. There was an overrun of five minutes on Thursday 6; recording had started five minutes late due to the studio floor not being ready and the armourer had taken longer than expected to reload the firearms.

Last day

The last day in studio required an extension, and was devoted to work on the Dalek ship, recording in the duplication chamber and its ante-chamber, the time tunnel reception area, a corridor and finally the Dalek bridge.

The very last scene Janet Fielding worked on was her scene on board the Dalek ship in Part Four where Tegan met Turlough and Mercer. Since this was the actress' last regular work on the series, it meant that she missed out on a trip to Lanzarote for location shooting on *Planet of Fire* [1984 – see page 42] by just a few days. As Janet left, she joked that the crew's flight would be cancelled, and made them buy her a leather belt as a gift from abroad. ■

Left: The Doctor meets the timid Stien.

PRODUCTION

Sun 11 Sep 83 Curlew Street, Bermondsey, London [Wapping High Street/Walkway/ Warehouse]; Shad Thames, Bermondsey [Side Street/ Wapping High Street]

Mon 12 Sep 83 Butler's Wharf, Bermondsey [Wapping Pierhead]; Shad Thames [Street]; Lafone Street, Bermondsey [Phone Box/Wapping High Street]

Wed 21 Sep 83 Television Centre Studio 8: Space Station – Corridor outside Prison; Prison; Bridge

Thu 22 Sep 83 Television Centre Studio 8: Space Station – Corridor [self-destruct]; Self-Destruction Chamber; Corridor Deep Inside; Corridor by Airlock; Corridor [laboratory]; Laboratory

Fri 23 Sep 83 Television Centre Studio 8: Space Station – Airlock Corridor; Laboratory; Corridor outside lab; Corridor Deep Inside; TARDIS Console Room

Wed 5 Oct 83 Television Centre Studio 8: Warehouse – Alien Artefact Level

Thu 6 Oct 83 Television Centre Studio 8: Warehouse – Time Corridor Level

Fri 7 Oct 83 Television Centre Studio 8: Spaceship – Duplication Chamber; Ante-Chamber; Reception Area; Corridor; Bridge

Post-production

Above: Daleks prepare for battle.

Gallery-only sessions were held in TC6 on Thursday 20 October and TC1 on Friday 21.

In extermination scenes, a Paintbox effect was used for a streak of blue light shooting from the Dalek's gun. Its victim was then shown dying in colour negative form. For Stien's death at the hands of the Daleks in Part Four, Paintbox and Quantel were combined for his slow-motion death in a blaze of colour. After the massacre, the corpses and Lytton both vanished by fading to a film image of the empty street, over which was later placed a red video effect glow.

In editing it was realised that for the first scene on board the Dalek time corridor area in Part One, a boom mike clearly appeared in shot as Maurice Colbourne walked off the set. Dave Chapman, tasked with creating the video effects, set about slowing down this section of tape, and the last lines of dialogue were thankfully spoken with the actors' faces turned away from the camera.

In the brainwave draining sequence in Parts Three and Four, a very long flashback sequence of the previous Doctors and his companions was put together from a variety of sources by fan consultant Ian Levine. An omitted clip of Leela was to have been taken from *The Face of Evil* Part One [1977 – see Volume 26]. The colour extracts that were used in Part Three showed Turlough (*Terminus* [1983 – see Volume 37]); Tegan (*Logopolis* [1981 – see Volume 33]); Nyssa (*Black Orchid* [1982 – see Volume 35]); Adric (*Warriors' Gate* [1981 – see Volume 33]); Romana (*Warriors' Gate*

and *The Ribos Operation* [1978 – see Volume 28]); K9 (*Warriors' Gate*); Harry (actually his Zygon double from *Terror of the Zygons* [1975 – see Volume 23]); the Fourth Doctor and Sarah (*Pyramids of Mars* 1975 – see Volume 24]); Jo (*The Mutants* 1972 – see Volume 18]); the Brigadier (*The Ambassadors of Death* [1970 – see Volume 15]); Liz (*Spearhead from Space* [1970 – see Volume 15]); and the Third Doctor (*The Mutants*). The sequence then continued in monochrome in Part Four with Zoe (*The War Games* [1969 – see Volume 14]); Victoria and Jamie (*The Enemy of the World* [1967/8 – see Volume 11]); the Second Doctor (*The War Games*); Ben and Polly (*The Tenth Planet* [1966 – see Volume 8]); Dodo (*The War Machines* [1966 – see Volume 8]); Sara Kingdom (*The Daleks' Master Plan* [1965/6 – see Volume 6]); Katarina (a still taken for *The Daleks' Master Plan*); Steven (*The Time Meddler* [1965 – see Volume 5]); Vicki (*The Rescue* [1965 – see Volume 4]); Barbara, Ian and Susan (*The Mutants* [AKA *The Daleks*] [1963/4 – see Volume 1]) and finally the First Doctor (*The Daleks' Master Plan*). These extracts were requested from the BBC's Film & VT Library by production associate Angela Smith on Thursday 6 October.

Episode cuts

Trims were made to the serial as well as resequencing of scenes. Part One lost the start of the scene where Lytton materialised in the reception area and the end of the scene where Styles met Mercer, omitting her comments that he was the third security officer the station had had in four years. When Archer said he thought he heard voices in the warehouse, Calder originally replied that they must have come from outside as a loud noise was heard from the upper level. Another minor trim was a second Dalek confirming the Supreme Dalek's order about bringing the Doctor to the ship, followed by the start of the next scene as Osborn entered the prison area, plus the end of the scene as she and her colleague looked at Davros. After Osborn was forced to shoot her infected colleague, she originally whispered: "I'm sorry."

In Part Two, after the Dalek Supreme ordered the warehouse terminal sealed, there was a short scene of Turlough attempting to open a door in the reception area, exclaiming, "Oh no. I'm a fool," and moving off down a corridor; the sequence of him entering the duplication chamber originally ran longer. There was more dialogue after Styles reminded Mercer about the self-destruct mechanism as she noted that they stood little chance of escape. When the Dalek Supreme decreed that Turlough could roam freely, it originally added that the youth should only be exterminated if he endangered their cause. When Tegan regained consciousness, she told the Doctor that she had a splitting headache and he reassured her that she would be all right. Archer's approach to the phone box was originally



Below: Turlough and Mercer aboard the space station.

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Right:
Kiston watches as the Doctor confronts Davros.

longer, and Turlough was shown hiding from a Dalek as he examined the exploded casings at the scene of the battle. There was more of Tegan listening to Laird and Calder's conversation at the warehouse, and an entire scene in the TARDIS was removed as the Doctor and Stien entered; when Stien gazed in wonder at the craft's interior, he commented: "I'm going mad. Daleks. Time corridors. Now this." "Well don't worry. Soon be over," said the Doctor, to which Stien replied: "Yes but will I still be sane enough to know?" The start of the next scene in the space station corridor was trimmed to remove Mercer demanding of Turlough where the Daleks have concentrated their main force; the end of this scene was also trimmed, cutting Mercer moving Turlough along with his gun. Laird originally told Tegan that she didn't know what was going on with the infected soldier. There was also another TARDIS scene of the Doctor telling Stien to wait inside while he went to find Turlough. Part Two also originally ended with the Daleks sweeping in to surround the Doctor.

Winter Olympics

Part Three lost the start of a laboratory scene with Davros describing the facilities as primitive but adequate and the end of the scene where Turlough and Mercer left Styles to go back and check the time corridor as a means of escape. The scene where Styles and the crewmembers died was cut to a minimum; originally it showed Styles completing preparations and asking if anyone had "any last words?". One of the crew smiled and asked why they should prolong the experience with "hackneyed clichés" as the door opened and the troopers attacked.

The start of Part Four was changed when the opening scene was cut; this showed Mercer and Turlough arriving at the airlock to shoot the troopers at work there with Turlough then picking up a fallen weapon (which he had in subsequent scenes). After being reunited with Tegan, the end of the scene was trimmed to remove Tegan saying that they must find the Doctor. A scene in the lab of Davros watching this group and spotting the TARDIS was cut; Davros ordered one of the Daleks to secure the TARDIS. "They're dead," Tegan remarked sadly on seeing the corpse of Archer and the others. A short scene in the TARDIS was removed in which – watching the Daleks on the scanner – Turlough said the Doctor would never get back, but Tegan insisted that they waited. Another trim of Lytton telling his trooper to take two men to kill Davros after receiving the Supreme Dalek's orders was made, and in the next scene in the laboratory, the dialogue was trimmed to omit Davros telling the Doctor: "You, in your way, are not an unambitious man. Like me, you are a renegade." Inside



the TARDIS, as Dalek lasers were heard Tegan reassured Turlough: "Don't look so worried. Others have tried to break in before." During a corridor scene, the Doctor originally told the wounded Stien to go back to the TARDIS. A short scene of Lytton collecting explosive packs and dematerialising from the reception area was lost, along with another TARDIS scene after the vessel had arrived back on Earth; Tegan told Turlough that they needed to find a way to help the Doctor. When the Doctor entered the TARDIS, he originally dematerialised it from the lower floor of the warehouse and piloted it to the upper floor; this caused a continuity error in the finished programme. The scenes of the virus affecting the Daleks in the laboratory were also shortened.

The serial was given a music score by Malcolm Clarke of the BBC Radiophonic Workshop, a composer who had contributed a notable score to *Earthshock* [1982 – see Volume 35]. Over 40 minutes of music was realised by Clarke, including the moody opening and sudden massacre in London, the metallic mayhem as the Daleks boarded the space station and some gentler themes for Tegan. As usual, special sound was provided by Dick Mills.

It soon became clear that transmission of *Resurrection of the Daleks* would fall across the two-week coverage of the Winter Olympics from Sarajevo in Yugoslavia by the BBC during February 1984. The regular 25-minute slots on Thursday and Friday were not available, and rather than have *Doctor Who* off-air mid-season, John Nathan-Turner decided it would be possible to re-edit the story into two double-length episodes. This move was confirmed on Tuesday 22 November, soon after editing was completed. New tapes were edited from the four-episode version. Part One now comprised the action from what would have been Parts One and Two with the opening and closing credits of the long Part One; the original cliffhanger to Part One had been the Dalek materialising in the warehouse and opening fire. The long Part Two consisted the original Parts Three and Four with the opening titles from Part Two and the closing titles from Part Three; Part Three originally concluded with Davros' speech about the Daleks becoming the supreme beings. This two-part edition was subsequently referred to as 'long version' in BBC documentation. ■



Below: Galloway and Stien.

Publicity



Above: Turlough discovers what's inside a Dalek.

Right: A shot originally intended for the *Radio Times* cover.

To promote the first episode, the inside back cover of *Radio Times* (4-10 February 1984) was given over to a full-page colour photograph of the Doctor and a Dalek taken during the London publicity session. The original intention had been to place this on the cover, but the BBC's coverage of the Winter Olympics precluded this. There was also a short article entitled *The Exterminators Return* on John Craven's *Back Page*.

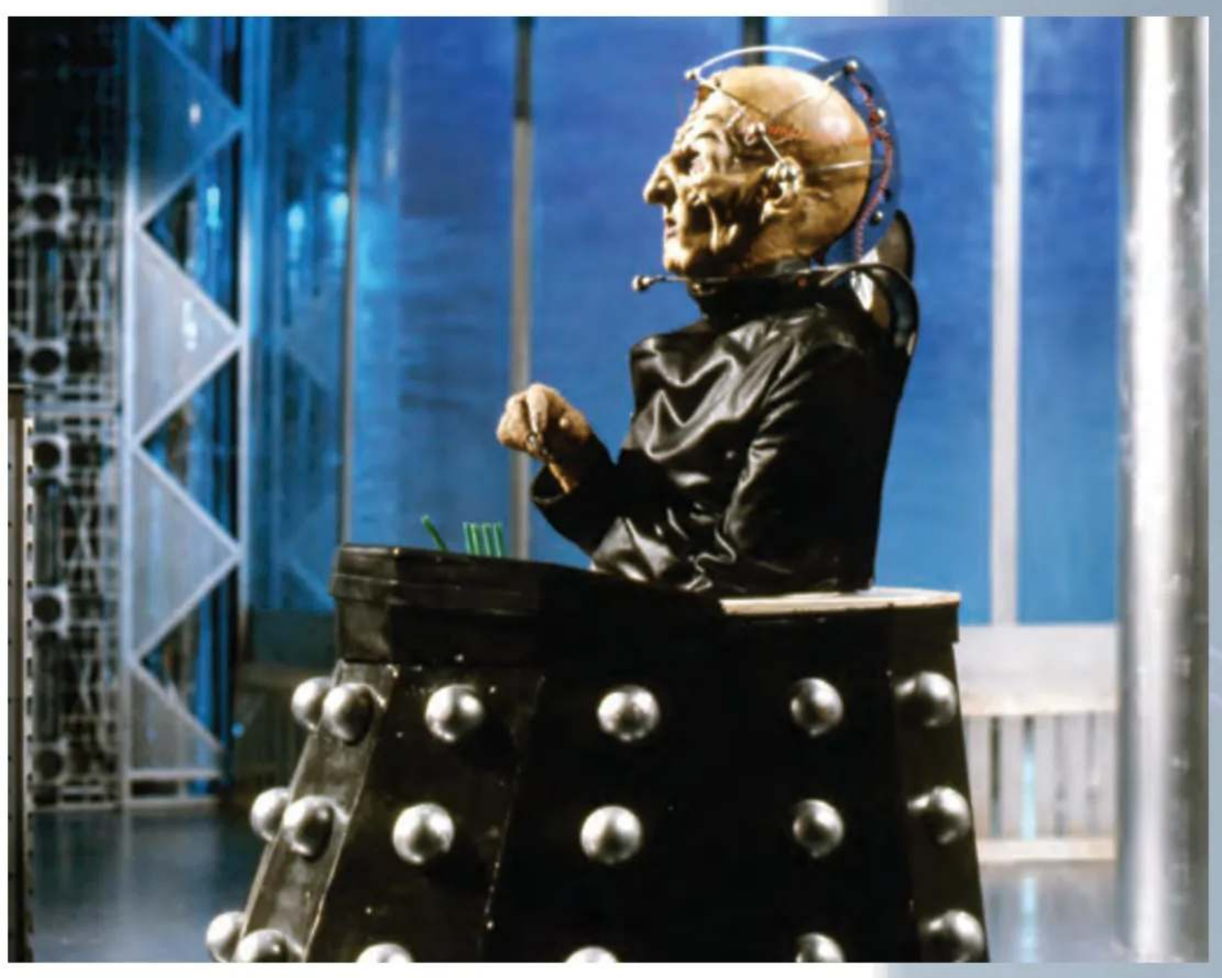
With a Dalek in the studio, Part One was promoted with an extract on BBC1's *Breakfast Time* on the morning of Wednesday 8 February.

The sequence of the Daleks boarding the station via the airlock had already been glimpsed at the end of a trailer for the series screened by the BBC at New Year which had focused on *Warriors of the Deep*, *The Awakening* and *Frontios* [all 1984 – see Volume 38]. Now, the first 'double-length' episode was promoted by a special 32" trailer with clips from the story.

Broadcast

The two-part *Resurrection of the Daleks* was broadcast over consecutive Wednesdays from 8 February 1984. Scheduled at 6.50pm, Part One was transmitted opposite either the end of a local news programme or the Central soap opera *Crossroads*, followed by the game show *Name That Tune* and the start of Granada's popular soap *Coronation Street*. The episode featured as one of the television highlights of the week on BBC2's *Did You See ...?* TV discussion show on Sunday 12 February.

Part Two, accorded a 50-minute slot at 6.45pm, was transmitted several minutes late. It faced similar competition, except for Thames which ran a comedy compilation of movie clips entitled *Doctor in the House* instead of *Name That Tune*. Although expensive, the serial gained some of the highest viewing figures of the 1984 series with Part Two gaining eight million viewers and ranking equal first for the year. It was the success of the double-length episodes in the ratings which would help point the way for format changes the following year.



Above:
Davros puts his plan in motion.



Left:
Commander Lytton goes undercover.

There were several complaints about the level of violence. *Radio Times* (3-9 March 1984) carried two critical letters. Mrs Caroline Nicholas of Dyfed felt that while the last two instalments of *Frontios* were not suitable for children, Part One of *Resurrection of the Daleks* had overstepped the limit by showing the burnt face of a crewman after the Dalek attack. Ms L Webster of Sidcup however complained about



Above: The TARDIS crew on location near Tower Bridge.

the episode since it was one of the rare occasions when people were shown smoking – referring to Osborn and one of the warehouse soldiers. Response to this came in a later edition (24-30 March 1984) with David H Brawn of Wellingborough pointing out that *Doctor Who*, a product of the BBC drama department, was not intended to be a children's show. The views against Mrs Nicholas were echoed by AJ Radcliffe, N Carroll and John Sclitz in similar letters chosen by the editor. There were also complaints received by the production office for the murderous actions of the characters dressed as fake policemen, undermining public confidence in the constabulary image.

- Australia purchased the two-part version but the episodes were edited into four parts for broadcast by ABC. Part One ended with Lytton ordering the release of Davros and Part Three with Davros' declaration about the Daleks becoming the supreme beings. Some other prints of Part Two ended in a different place to the UK Part One, an additional nine seconds of material carried on to show the Daleks swarming in around the Doctor chanting "exterminate", and then a close-up of Peter Davison which did not appear in the reprise of Part Three.

- The United States showed the serial from late 1984, while other territories to show the serial were Canada, the United Arab Emirates and New Zealand.

- UK Gold screened the four-part version in September 1994, and as a compilation from November 1994. Horror Channel broadcast the story from June 2014.

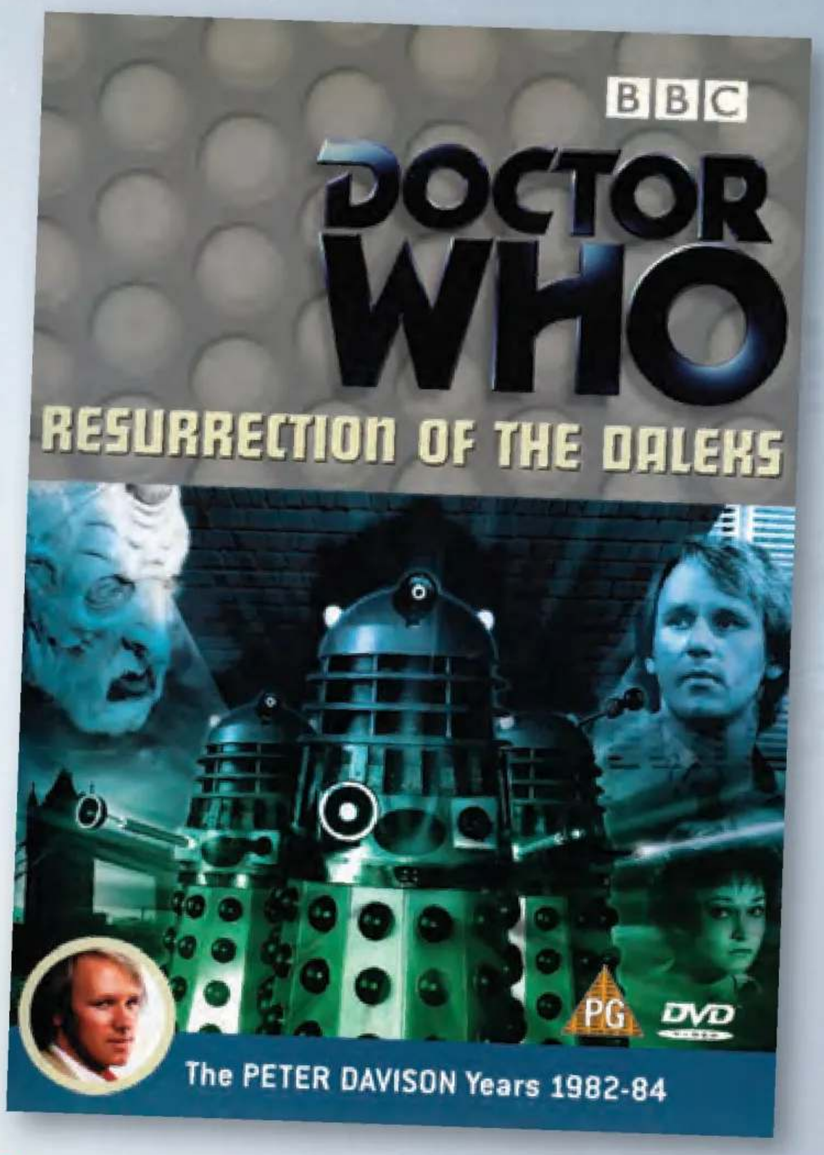
ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Wednesday 8 February 1984	6.50pm-7.35pm	BBC1	46'24"	7.3M (73rd)	69
Part Two	Wednesday 15 February 1984	6.50pm-7.40pm[1]	BBC1	46'52"	8.0M (53rd)	65

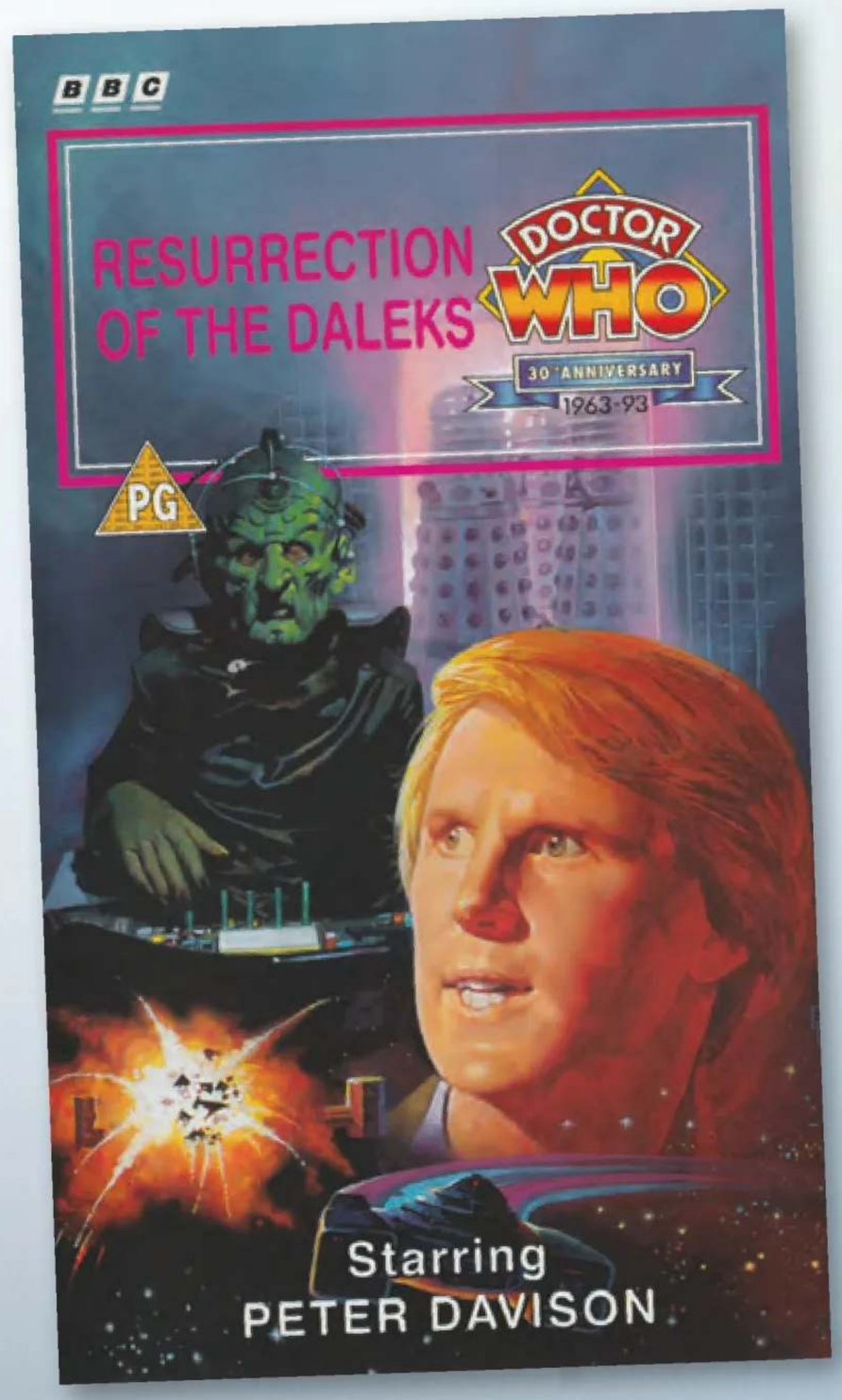
[1] Scheduled for 6.45pm-7.35pm

Merchandise

In its four-part version, *Resurrection of the Daleks* was released on BBC Video in November 1993 with a cover painting by Bruno Elettori. The serial was re-released on video on BBC Worldwide's *Davros* box set in September 2001. In November 2002 the four-part *Resurrection of the Daleks* was released on BBC DVD. The DVD came in a standard case but was additionally packaged in a black plastic sleeve with the *Doctor Who* logo and TARDIS roundels imprinted on. The extras on this release were:



Left: The original DVD release of the story, with a cover by Clayton Hickman.



- **Commentary** with Peter Davison, Janet Fielding and director Matthew Robinson
- **5.1 Dolby surround sound mix**
- **Resurrection of the Daleks: On Location** Eric Saward, John Nathan-Turner and Matthew Robinson return to the story's location
- **Extended and deleted scenes**
- **Breakfast Time**
- **Trailer**
- **Music-only track**
- **Picture gallery**
- **Production subtitles**
- **TARDIS Cam no 4**
- **Easter Eggs** – clean title sequence and countdown clock for Part Two

Far left: The original VHS release of the story, with a cover by Bruno Elettori.

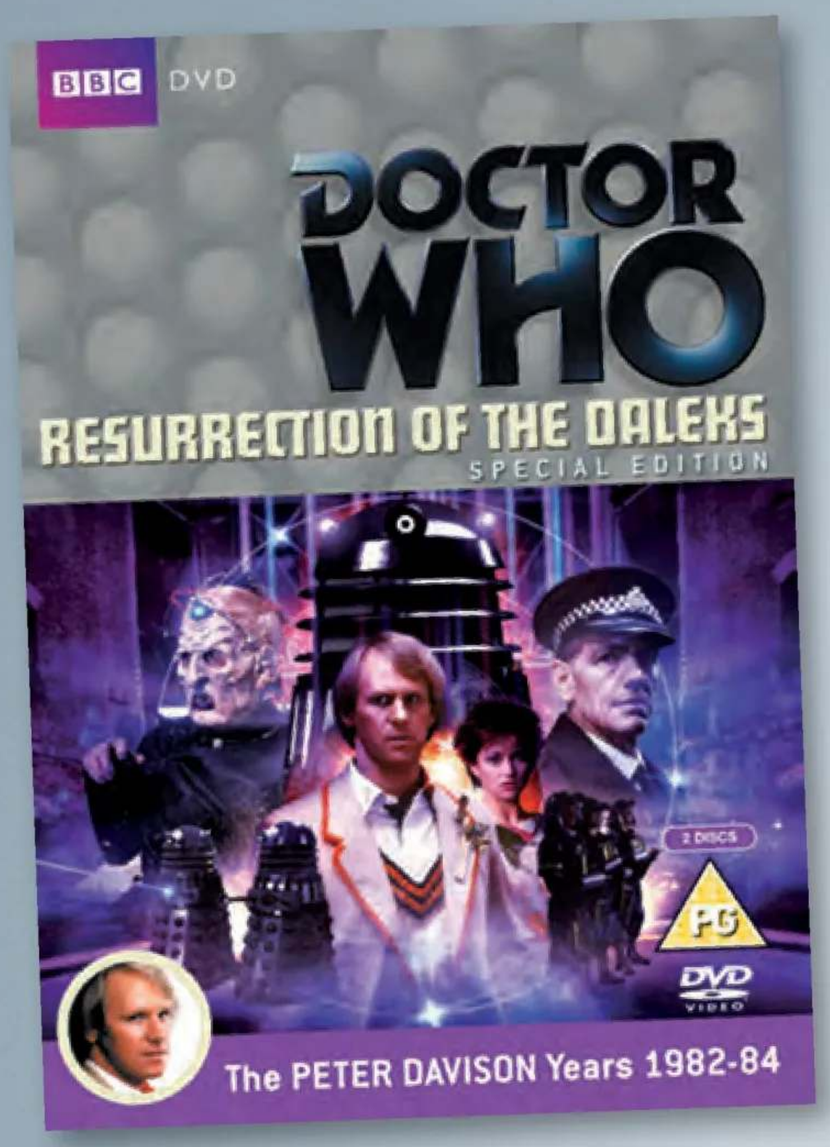
A DVD of Part One of *Resurrection of the Daleks* was given away free with *TV Zone Special #48 – 2002 Yearbook*, published by Visual Imagination Ltd in November 2002.

Resurrection of the Daleks was also included on the following releases: a *Dalek*

RESURRECTION OF THE DALEKS

STORY 133

Right:
The story was re-released on DVD as a Special Edition.



Collectors' Edition DVD set sold exclusively through WH Smith in October 2003 (only 5,000 units were available); the seven-disc *The Dalek Collection* in January 2007 as an exclusive through Amazon; The *Davros* DVD set from BBC Worldwide in November 2007 (only 10,000 of the individually numbered box sets were issued); issue 34 of *Doctor Who – DVD Files*, published by GE Fabbri in April 2010. Both the four-part and two-part versions were released in the *Revisitations 2* DVD set from 2|entertain in March 2011. The *Revisitations 2* set included the following new special features:

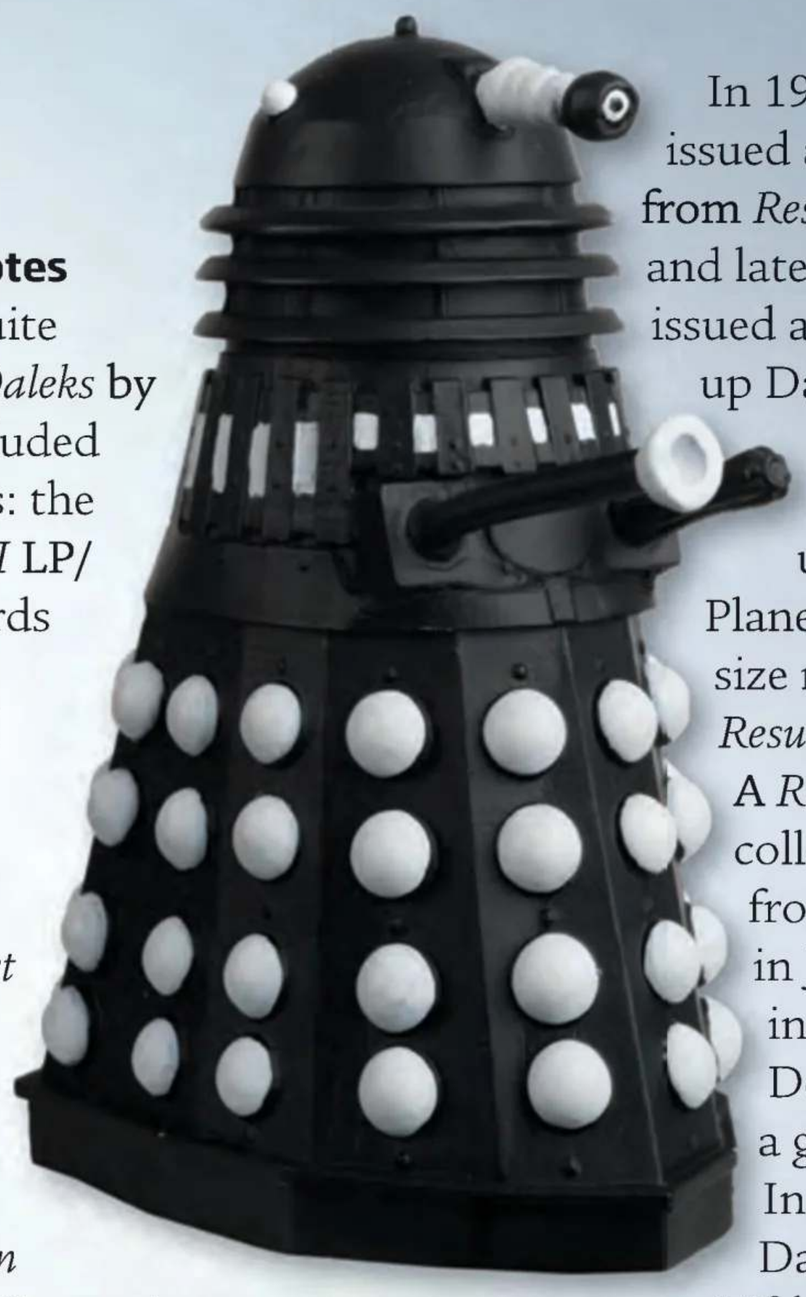
- **Optional Dolby Digital 5.1 surround sound**
- **Commentary** with cast and crew including a new commentary featuring Nicholas Pegg, Terry Molloy, Peter Wragg and Eric Saward
- **Casting Far and Wide** – Toby Hadoke tracks down members of the guest cast to share their experiences of making the story. Features Roger Davenport, Del Henney, Leslie Grantham, Jim Findley and William Sleigh
- **Resurrection of the Daleks: On Location** – documentary
- **Extended and deleted scenes**
- **Breakfast Time**
- **The Last Dalek** – a behind-the-scenes look at the Ealing studios filming for *The Evil of the Daleks* [1967 – see Volume 10]
- **Come in Number Five** – a retrospective of Peter Davison's tenure as the Fifth Doctor presented by David Tennant
- **Tomorrow's Times: The Fifth Doctor**
- **Walrus** – an oddity from the BBC's archives, from an edition of the schools programme entitled *Hello, Hello, Hello*
- **TARDIS Cam no.4**
- **Original trailer**
- **Isolated music**

Below:
Underground Toys' collectors' set.



- **Easter Eggs**
- **PDF material**
- **Photo gallery**
- **Subtitle production notes**

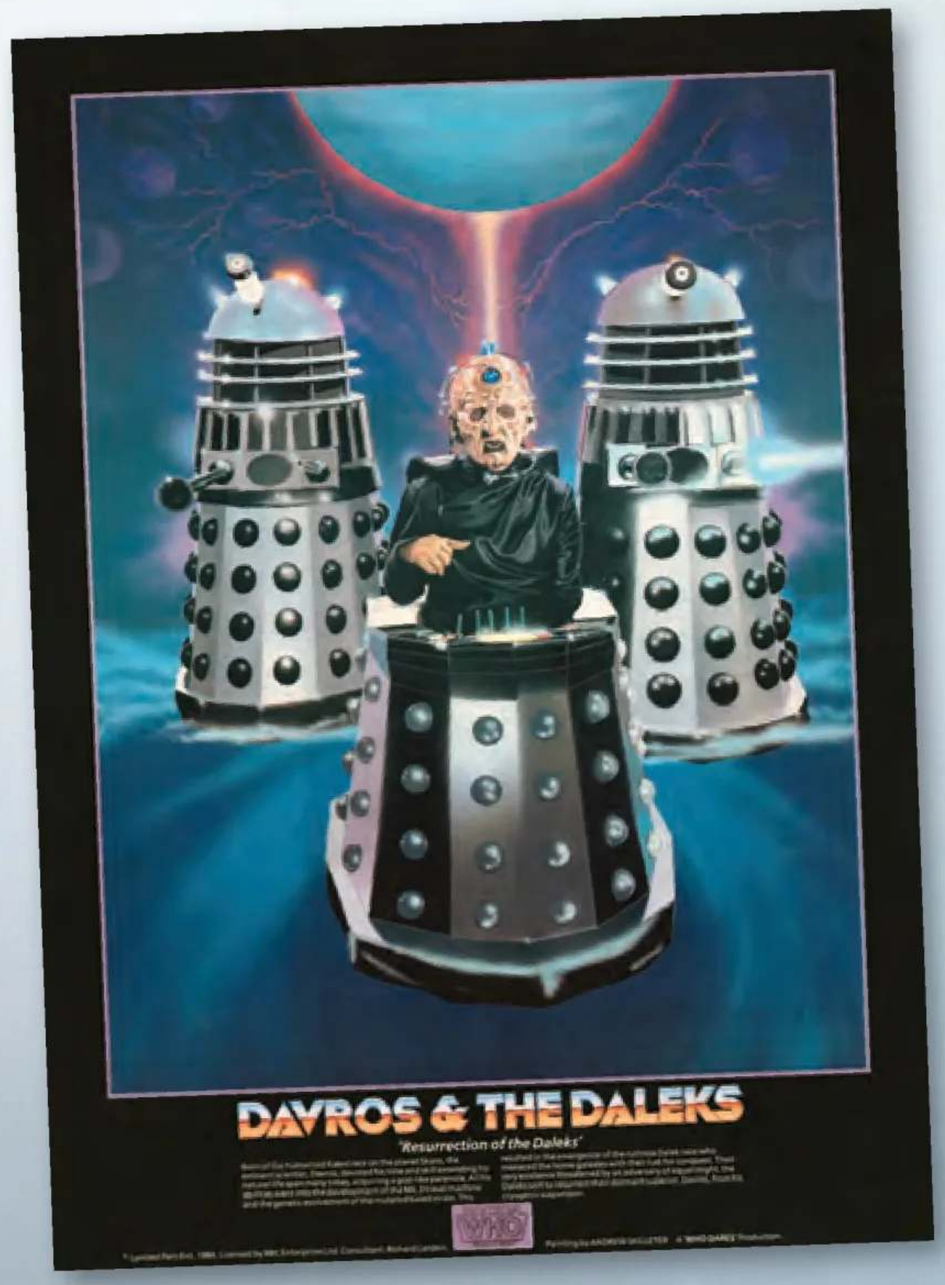
An incidental music suite from *Resurrection of the Daleks* by Malcolm Clarke was included on the following releases: the *Doctor Who – The Music II* LP/cassette from BBC Records and Tapes in February 1985; this also appeared on the Silva Screen CD and cassette *Doctor Who – The Five Doctors* in November 1993, *The Best of Doctor Who Volume 1: The Five Doctors* CD from Silva America USA in July 1994; *The 50th Anniversary Collection* four-disc CD from Silva Screen in December 2013; and *Doctor Who: The 50th Anniversary Collection* 11-disc CD from Silva Screen in September/November 2014.



Left: Eaglemoss' figurine of the Supreme Dalek.

In 1991, Sevans Models issued a model kit of Davros from *Resurrection of the Daleks*, and later in 1997 the company issued a model kit of a blown-up Dalek. In 1997 Harlequin Miniatures issued a metal miniature of a blown-up Dalek. In 2011 This Planet Earth produced full-size replica Daleks from *Resurrection of the Daleks*.

A *Resurrection of the Daleks* collectors' set was available from Underground Toys in January 2011. The set included figures of the Fifth Doctor, a black Dalek, a grey Dalek and Davros. In 2013 a 5" action figure Dalek set (featuring the Fifth Doctor with a Dalek) was available, exclusive to Toys R Us. A figurine of the Supreme Dalek was available with issue 70 of Eaglemoss' *Doctor Who Figurine Collection* in April 2016. Although the figure was from *Resurrection of the Daleks*, the box was labelled as being from Seventh Doctor story *Remembrance of the Daleks* [1988 – see Volume 44].



Far left: Who Dares' Profile Print featuring Davros and the Daleks.

Stamps and T-shirts

In 1985 Larkfield Printing issued postcards of Daleks from *Resurrection of the Daleks*. 1984 saw the release of a Davros and Daleks Profile Print from Who Dares, featuring art by Andrew Skilleter. The Stamp Centre issued *Resurrection of the Daleks* stamp covers. In 2008 copies signed by Peter Davison and Rula Lenska were available.

Resurrection of the Daleks T-shirts featuring an image of a Dalek were available from Bravado in 2011. ■

Cast and credits

CAST

Peter Davison The Doctor
Janet Fielding Tegan
Mark Strickson Turlough[1]

with

Rodney Bewes Stien[2]
Rula Lenska Styles[3]
Del Henney Colonel Archer
Maurice Colbourne Lytton
Chloe Ashcroft Professor Laird[3]
Philip McGough Sergeant Calder
Terry Molloy Davros
Jim Findley Mercer
Sneh Gupta Osborn [1][4]
Les Grantham Kiston[5]
Roger Davenport Trooper
John Adam Baker Crewmember [1][4]
Linsey Turner Crewmember[3]
William Sleigh Galloway [1][4]
Brian Miller, Royce Mills Dalek Voices
John Scott Martin, Cy Town, Tony Starr, Toby Byrne Dalek Operators

NB: Episode numbers refer to two-part UK broadcast

[1] Uncredited in some editions of *Radio Times* for Part One

[2] Credited as 'Stein' in *Radio Times* for Part One

[3] Credited on long Part Two; features only in short version of Part Three, not Part Four

[4] Credited on long Part One; features only in short version of Part One, not Part Two

Right: How to blow up a Dalek...





[5] Uncredited on long Part One; features only in short version of Part Two, not Part One

UNCREDITED

Albert Welch.....Elderly Man
Mair Coleman, George Christie, Rudolf Ramillo, Ranjit Nakara, Della McCrae, Alan Crisp, Ulric Brown.....Escapees
Mike Braben, Michael Jeffries.....Policemen
Trevor St John Hacker, Kevin Goss, Barney Lawrence, Tony Liotti, Jeff Wayne, Sean McCabe, Alan Riches, Christopher Wolf, Michael Eriera, Martin Nelson, Tim Lawrence, Adrian Scott.....Troopers
Ian Marshall-Fisher, Penny Lambirth, Mike Vinden, Robert Goodman, Nigel Tisdall, Kevin O'Brien, Ginny Rose, Graham Cole, Eric Corlett, Kenneth Lawrie.....Crewmembers
Mike Mungarvan, Kevin O'Brien, Simon Crane.....Soldiers
Peter Roy.....Van Driver
Graham Cole, Eric Corlett, Kenneth Lawrie, Alan Crisp, Ranjit Nakara, Mair Coleman, Della McCrae, Ginny Rose, George Christie.....Duplication bodies
Adrian Scott.....Chemist
Pat Judge.....Metal Detector Man

CREDITS

Written by Eric Saward
Title Music composed by Ron Grainer
Incidental Music: Malcolm Clarke
Special Sound: Dick Mills,
BBC Radiophonic Workshop
Production Manager: Corinne Hollingworth
Production Associate: June Collins
Production Assistant: Joy Sinclair
Assistant Floor Manager: Matthew Burge
Film Cameraman: Ian Punter
Film Sound: Bob Roberts
Film Editor: Dan Rae
Visual Effects Designer: Peter Wragg
Video Effects: Dave Chapman
Vision Mixer: Paul Wheeler
[uncredited: Jane Beckett also supervised Block 2]
Technical Co-ordinator: Alan Arbuthnott
Camera Supervisor: Alec Wheal
Videotape Editor: Hugh Parson
Lighting Director: Ron Bristow
Studio Sound: Scott Talbott
Costume Designer: Janet Tharby
Make-Up Designer: Eileen Mair
Script Editor: Eric Saward
Title Sequence: Sid Sutton
Designer: John Anderson
Producer: John Nathan-Turner
Director: Matthew Robinson
BBC © 1983

Left: Lytton's men take drastic action.

Below: Publicity shots on the bank of the Thames.



Profile

TERRY MOLLOY
Davros

Terence Molloy was born 4 January 1947 in Newcastle Upon Tyne but his father's occupation as an RAF wing commander saw Terry attending boarding school.

Mother Shelana was a former variety performer and when the family resided in Middle East colony Aden in the 1950s she broadcast on forces radio. Terry repeatedly listened to their transcription discs of *The Goon Show*, copying the voices.

Terry's hopes of joining the RAF were frustrated by poor eyesight, his plans to become a vet thwarted by exam results. Failing RADA's auditions, he studied for a B.Ed in teaching music and drama at Christ's College Liverpool from 1965-8.

Much time was spent however playing saxophone in soul group The Big T-Bunkum Band, touring Liverpool venues including The Cavern Club. Molloy considered becoming a session musician before choosing acting.

He spent 18 months with children's theatre group The Theatre Centre, then 1970-2 in rep at the Victoria Theatre, Stoke-on-Trent. Next settling in Birmingham with Midlands Arts Centre Rep, he spent 1975/6 with the Prospect Theatre Company and 1977 touring *Godspell*, before forming a long association with Birmingham Rep.

After a couple of radio plays at the BBC's Pebble Mill studios, he won a role in radio soap *The Archers*. Joining for five weeks in early 1973 as dairy farmer Mike Tucker, he was still there over 40 years later, but stopped making regular appearances in the series from 2015.

Early television work included *God's Wonderful Railway* (1980), comedy *Carrott Del Sol* (1981), *Angels* (1982) and *Scene* play *A Visitor from Outer Space* (1983).

He became the third actor to play Davros when Michael Wisher proved unavailable for *Resurrection of the Daleks*. Molloy played Davros twice more on TV, in *Revelation of the Daleks* [1985 – see Volume 41] and *Remembrance of the Daleks* [1988 – see Volume 44]. Molloy also appeared as undercover policeman Russell in *Attack of the Cybermen* [1985 – see Volume 40].

Further TV included *Connie* (1985), *Bergerac* (1985), *Oliver Twist* (1985), brass band single play *All Together Now* (1986), *Dramarama: Just a Game* (1986), *Crossroads* (1987), *French and Saunders* (1988), *EastEnders* (1988) and *Vote for Them* (1989).

Regular roles came in *The Real Eddy English* (1989), *Tales of Sherwood Forest* (1989), *Jupiter Moon* (1990), school drama *Chalkface* (1991) and as a prankster in five series of *Beadle's About* (1988-92).

Still involved in radio, his Picasso in *Guernica* (1989) helped win a prize at the



Right: As Mike Tucker in *The Archers*, with Pamela Craig.

New York Radio Festival. Meanwhile on stage he took the title role in *Toad of Toad Hall* (1983/4, Birmingham Repertory Theatre) and joined other *Archers* cast for the touring production *Murder at Ambridge Hall* (1993).

Further TV included *Chancer* (1991), *The Bill* (1992/1995), *Dangerfield* (1998), *Urban Gothic* (2000), *Doctors* (2001), *All About Me* (2002) and *Byker Grove* (2005). A part in *Casualty* in 2009 led to an appearance as Eric Clapton on *Harry Hill's TV Burp*, thanks to a resemblance to the guitar legend. More recently Molloy starred in online series *Kosmos* (2015).

He featured in independent *Doctor Who* video spin-off *The Devil of Winterborne* (1995) and has repeatedly reprised Davros, both onstage for *The Trial of Davros* (2005, Tameside Hippodrome), and in many Big Finish audios – for whom he plays numerous other roles across many of the company's ranges.

For Bafflegab Productions, Molloy starred in supernatural radio spoof *The Scarifyers* (2007-), starring alongside Nicholas Courtney and, later, David Warner.

Molloy's marriage to Heather Barrett in 1970 produced children Robert, Philip and Hannah. Philip went on to play Will Grundy in *The Archers*.

Having remarried in 2004, Molloy settled in Bawburgh, Norwich, with second wife Victoria (née Smillie). ■



PLANET OF FIRE

STORY 134

When Kamelion falls under the control of a psychic signal, the TARDIS is drawn first to Earth, then the planet Sarn. An old enemy is at work and Turlough's mysterious past is catching up with him...



PLANET OF FIRE



'IT'S A PITY THAT THE FULL POTENTIAL OF SHAPE-SHIFTING COMPANION KAMELION WASN'T REALISED.'

Introduction

The three stories contained in this volume are loosely linked by their use of duplicates. The Supreme Dalek's plan in *Resurrection of the Daleks* [1984 – see page 6] hinged on duplicates in positions of power on Earth, and also copies of the Doctor and his companions. *The Caves of Androzani* [1984 – see page 84] had robot doubles, once again this included the TARDIS crew. *Planet of Fire*, meanwhile, featured a crew member who was able to impersonate others himself – namely, the shape-shifting android Kamelion who hadn't been seen since *The King's Demons* [1983 – see Volume 37].

It is a pity that the full potential of this shape-shifting companion wasn't realised, but, with doubles intended to pass for the original in the preceding and following story, perhaps it was best that Kamelion operated chiefly as the Master's puppet.

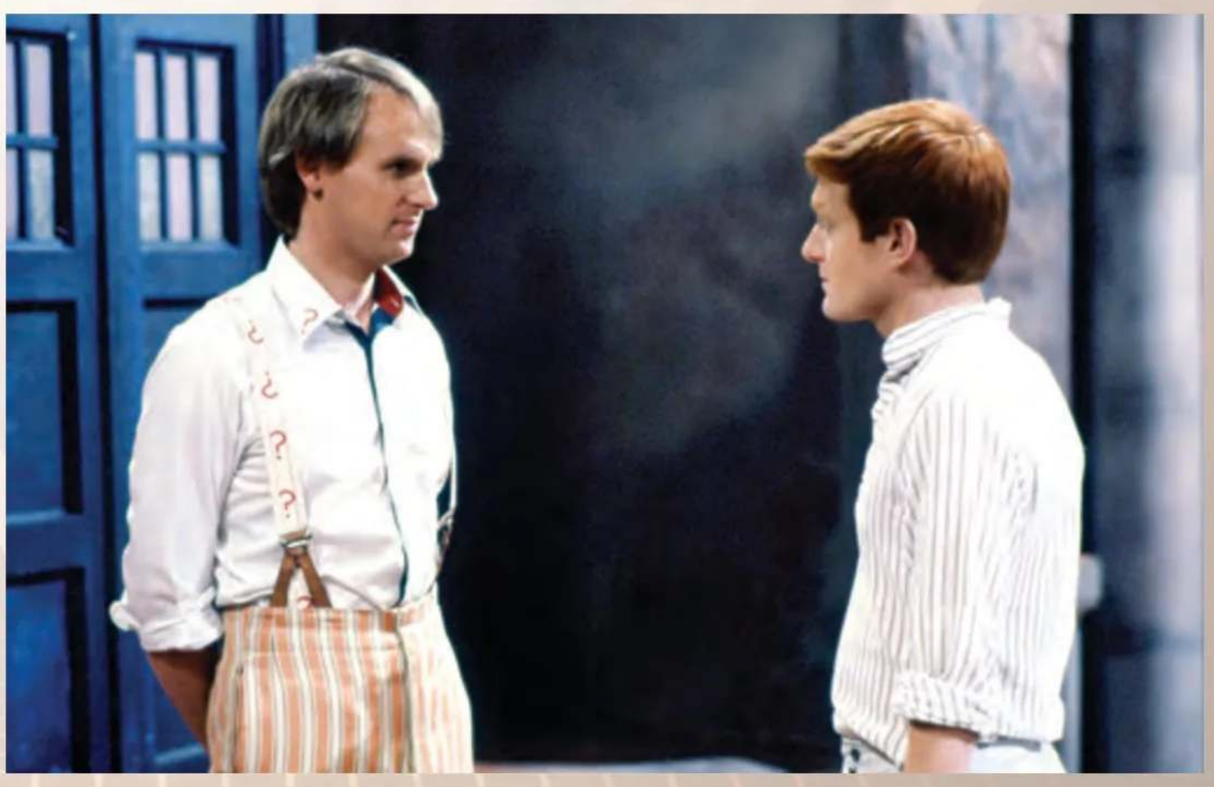
Another clash can be seen when it comes to *Planet of Fire*'s location. Having chosen to film in Lanzarote, the production team decided to take full advantage of this setting and included scenes set there. It might have been better, however, if there was a greater contrast between the scenes set on Earth and those set on the volcanic alien world, Sarn, which were also shot on the island. Additionally, Androzani Minor, the destination in the following story, was also rather similar, experiencing periodic eruptions of scalding mud!

In isolation, however, *Planet of Fire* has a lot to recommend it. Lanzarote works well as an alien planet and was later used for the lunar surface in *Kill the Moon* [2014 – see Volume 78]. And Kamelion being a pawn in the battle between the Doctor and the Master resulted in the habitually mild Fifth Doctor resorting to ruthless methods.

And in addition to being a story that resolves the rather ambitious introduction of Kamelion into the series, it also writes out the Doctor's other remaining companion, Turlough, and introduces another – Peri.

Writer Peter Grimwade, who introduced Turlough in *Mawdryn Undead* [1983 – see Volume 36] makes the departure of this shifty character central to the plot. Tegan's departure in the previous story may have been emotional, but, like many farewells in the 1960s, 70s and 80s, it did seem to come from nowhere. Turlough's exit was properly planned and there are few other companions whose final story focused on their back story to the same degree.

Planet of Fire might be sandwiched between an attention-grabbing Dalek story and the Fifth Doctor's heroic finale – and share elements with both – but it does great work in giving strong material for the regular cast to work with. ■



Below: A farewell for old friends.

PLANET OF FIRE

STORY 134

PART ONE

Two 'unbelievers', Amyand and Roskal, are climbing the holy Fire Mountain on the arid planet of Sarn. They find no sign of the god Logar within the mountain. [1]

In the main settlement, the Chief Elder, Timanov, reminds the young Chosen One, Malkon, that unbelievers must be executed. [2]

In present-day Lanzarote archaeologist Howard Foster finds a metal artefact.

In the TARDIS, the Doctor and Turlough hear Kamelion wailing in distress. They discover he has plugged himself into the TARDIS computer. [3] Turlough returns to the console room to find they are picking up a distress signal.

Howard's stepdaughter, Perpugilliam Brown – known as Peri – wants to travel to Morocco. Howard gives his consent but tells Peri his money is on his boat. Once there, he abandons her so she will miss her flight. Meanwhile, the TARDIS materialises on a nearby beach.

In the 'Hall of Fire' Malkon tells the citizens of Sarn that Logar is testing their faith. Then Amyand and Roskal stride in and announce that Logar doesn't exist.

The Doctor uses a gadget to track the distress signal; he takes a reading in a café.

The signal is coming from the metal artefact. Peri thinks it might be valuable and puts it in a bag, then tries to swim to shore. [4] She gets into trouble so Turlough is forced to rescue her.

The Doctor returns to the TARDIS. He examines the artefact, which is a data core.

In one of the TARDIS bedrooms, Peri has a nightmare… and Kamelion transforms into her stepfather. [5] He enters the console room, followed by Peri.

The TARDIS materialises in a ruin on Sarn. A lookout spots it and reports the arrival to Timanov.

The Doctor and Turlough explore the ruin, while inside the TARDIS, Kamelion transforms into the Master! [6]

1



2



3



4



5



6




1


2


3


4


5


6

PART TWO

Malkon interprets the arrival of "the Outsider" as a sign of Logar's favour, and orders the release of Amyand, Roskal and unbeliever Sorasta.

Peri kicks Kamelion's leg and Kamelion briefly regains control of his personality circuits. He gives her the comparator from the console. [1]

The Doctor and Turlough find a symbol of a 'Misos Triangle', indicating there are people here from Trion, Turlough's home planet. They do not notice the Master's TARDIS materialising nearby.

Kamelion turns into the Master; as he ushers Peri outside there is an earthquake. Kamelion is stunned and Peri gets away. The Master's TARDIS is buried in rubble.

The Doctor and Turlough meet Amyand and Sorasta and are taken into the unbelievers' bunker, where Turlough discovers equipment from Trion designed to generate power from the volcano. [2]

Kamelion catches up with Peri but her strong-willed defiance causes Kamelion to briefly resist the Master's control [3] and she gets away.

Amyand leads the Doctor and Turlough into the Hall of Fire. The Doctor tells Malkon the volcano will soon erupt and destroy everything in its path. He notices a transceiver unit and suggests contacting Trion, but Turlough is against the idea.

Timanov greets Kamelion, who he believes is an Outsider sent by Logar.

Turlough shows Malkon he also bears the Mark of Logar on his arm – a Misos Triangle. [4] Malkon agrees to take him to the place where he was found as a child.

Timanov returns to the settlement with Kamelion. Peri spots the remains of a crashed spaceship. [5] She enters, finding Turlough and Malkon.

Kamelion demands to know where the comparator is. When the Doctor says he doesn't know, Kamelion orders Timanov to condemn Amyand, Roskal and Sorasta to the cave used for burnings. [6]

PART THREE

Malkon returns to the settlement with Turlough and Peri. Malkon enters the Hall of Fire and declares that Kamelion is an imposter, only to be shot by one of the Elders.

The Doctor confronts Kamelion, attempting to break the Master's control. Kamelion briefly turns into a silver-skinned version of Howard – then the Master tells him to have the Doctor put in the cave. [1] This restores the Master's control. Kamelion grabs Peri and tells Timanov he has gifts from Logar at the ruin.

After they have gone, Turlough comes out of hiding and releases the Doctor from the cave. Turlough is distraught to see Malkon close to death – he thinks Malkon is his long-lost brother. [2]

Under Kamelion's guidance, the Sarns remove the rubble on top of the Master's TARDIS and restore it to an upright position. Kamelion then pushes Peri inside and, with a parting shot of "gullible idiot" he goes inside. [3]

The Doctor, Turlough and Amyand arrive, and Turlough reveals he has the Mark of Logar in order to persuade Timanov and the Elders that he is their new Chosen One. [4] The Master's TARDIS then dematerialises – and without the comparator, the Doctor can't follow in his TARDIS.

Inside the Master's TARDIS, Kamelion has Peri bring a large black box into the console room. Then they emerge into a huge control chamber beneath the volcano. Kamelion adjusts a series of controls and a blue flame rises out of the volcano. At the ruin, Timanov interprets this as a sign of Logar's mercy to the sick and the injured. [5]

Kamelion tells Peri the blue flame is a product of numismaton gas. Peri shoves him aside and runs into the Master's TARDIS and closes the door. She opens the lid of the large black box – to discover the Master inside, a few inches high! [6]

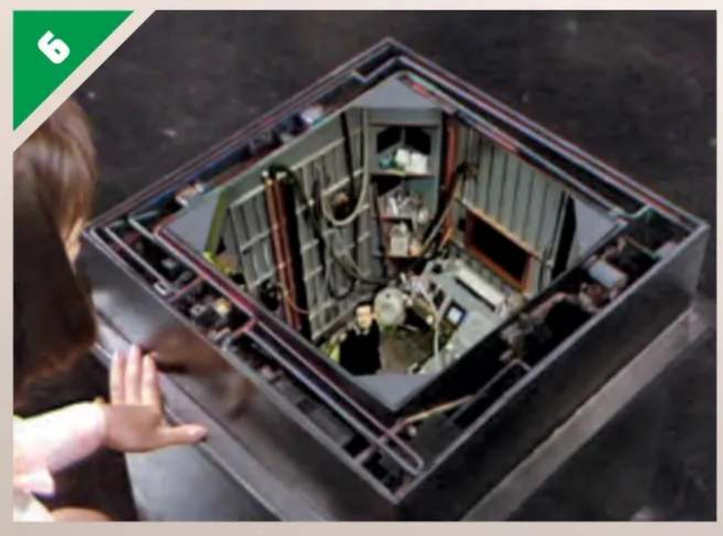

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6

PART FOUR

Peri knocks the box on its side. The miniaturised Master scurries beneath the console.

The Doctor uses the equipment in the bunker to send numismaton gas into the cave in the Hall of Fire. The gas cures Malkon and other injured Sarns. [1] Turlough tells the Doctor Sarn is a prison planet and the Misos Triangle is the mark of a prisoner. The Doctor and Amyand climb the mountain. [2] They find Peri, who shows them a tunnel to the control chamber. Turlough and Roskal go to the crashed ship and contact Trion Control.

The Doctor enters the Master's TARDIS with Amyand and Peri and removes the temporal stabiliser. They see the Master back inside the large, black box. [3] The Master regains control of Kamelion and sends them outside. The Doctor gives Amyand the stabiliser. Then, wearing a thermal suit, Amyand heads outside.

The Master's TARDIS rematerialises on top of a flame outlet. The Doctor uses the controls to give Kamelion the electronic equivalent of a heart attack. Kamelion begs to be destroyed and the Doctor ends his suffering using the Eliminator. [4]

Amyand returns to the Hall of Fire and gives Turlough the stabiliser. Timanov refuses to leave Sarn, his faith in Logar unshaken.

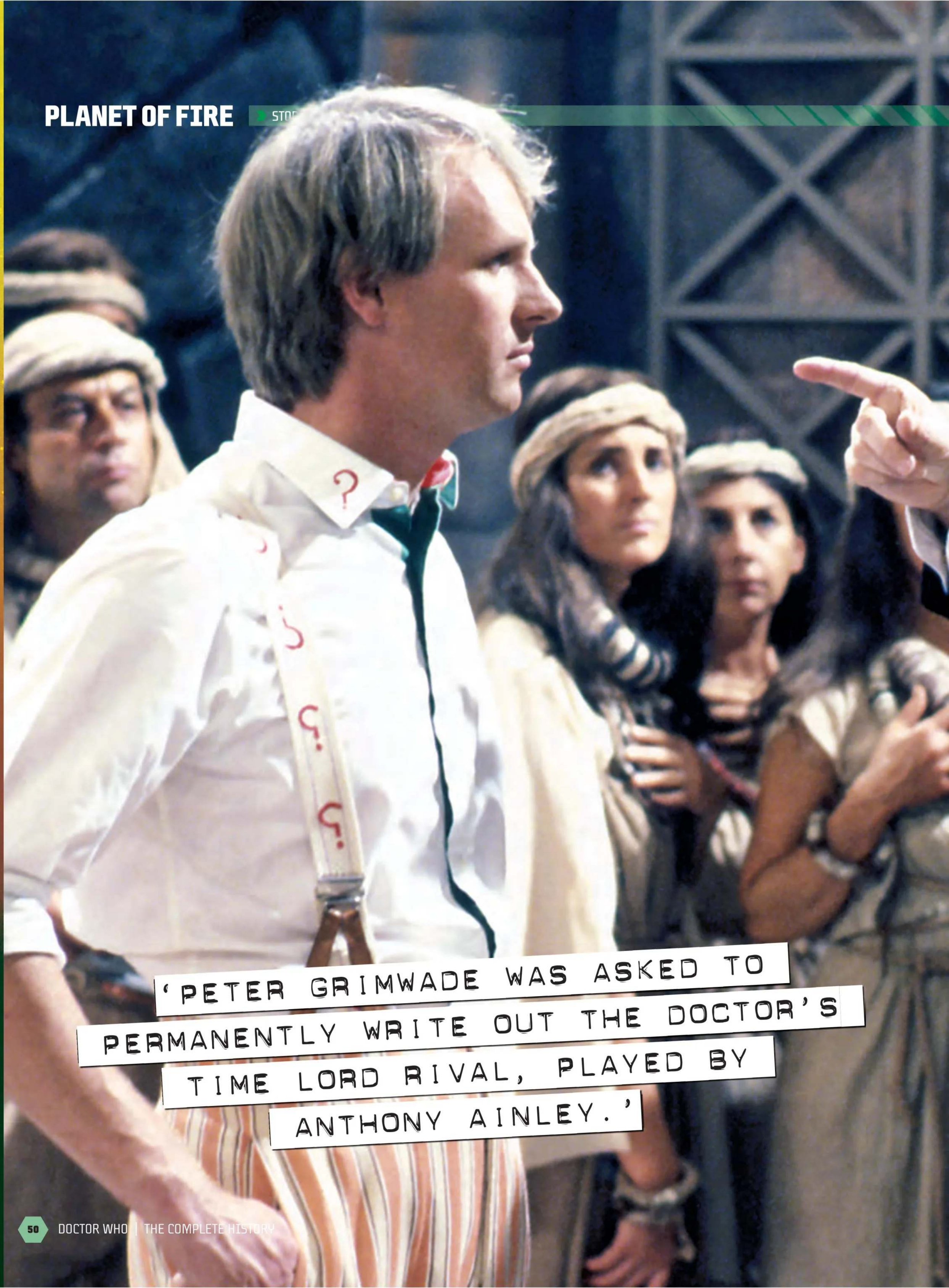
A spaceship from Trion lands in the ruin. Turlough connects the stabiliser to the TARDIS console and leaves; the TARDIS then rematerialises in the control chamber.

The flame outlet is filled with blue flame and the Master emerges from his TARDIS. He is restored to his normal size – but then the flame turns yellow. [5] The Master begs for mercy before disappearing. As the chamber explodes, the Doctor and Peri depart in the TARDIS.

At the ruin, Turlough tells the Doctor he wants to go back to Trion. [6] The Doctor departs… with a new companion.

PLANET OF FIRE

STOR



'PETER GRIMWADE WAS ASKED TO PERMANENTLY WRITE OUT THE DOCTOR'S TIME LORD RIVAL, PLAYED BY ANTHONY AINLEY.'

Pre-production

One of the main aspects of *Planet of Fire* arose from a postcard sent to producer John Nathan-Turner at Christmas 1982 by Fiona Cumming, a *Doctor Who* director. She was holidaying on the Mediterranean island of Lanzarote while waiting for her strike-bound story *Enlightenment* [1983 – see Volume 37] to reach studio, writing to Nathan-Turner, 'Weather wonderful, planet smashing … how about it?' On her return to the UK, she gave the producer photographs which she had taken, suggesting that it might be ideal as the backdrop for an alien planet.

Nathan-Turner started to research how much it would cost to film a *Doctor Who* serial there. *Arc of Infinity* [1983 – see Volume 36], set in Amsterdam, had made good use of its foreign location filming, as had *City of Death* [1979 – see Volume 31]. The producer felt that the 1984 series of *Doctor Who* should have a foreign location, and soon found that Lanzarote was close for travelling purposes by air, and also very cheap to reach and operate in.

Another key factor was the introduction of new companion Perpugilliam Brown, known as Peri for short. The character of Peri was devised by script editor Eric

PLANET OF FIRE

STORY 134



Above: Peri and her stepfather Howard.

Saward with input from Nathan-Turner in February 1983. Saward was particularly keen on her representing the human view in space. He also wanted to keep the latest TARDIS team to two, believing that this allowed for better character development. Peri was envisaged as a wealthy 18-year-old American. At the time of her introduction, she was studying botany; she did not suffer fools gladly and had a sharp sense of humour. 'Perpugilliam' itself is an old English name typical of the sort given to children by wealthy American mothers in the 1960s, and was found by John Nathan-Turner in a book.

Background notes for Peri stated that she would be introduced to the Doctor while on holiday 'in whichever country we decide to film next season's foreign story'. Peri's father died when she was 13; her mother, Janine, had since married Howard, whom Peri disliked; Howard had three children, whom Janine appeared to care for more. It was noted that the Doctor 'replaces the gap in Peri's life. When [her father] died he was the same age as the Doctor appears now.' The new Doctor/companion relationship was hoped to echo the popular Third Doctor/Jo Grant pairing of the 1970s.

At the time, British *Doctor Who* fans feared that Peri's introduction was an attempt to court American fandom for the show; this concern was also shared by star Peter Davison who had voiced his feelings to the producer. Nathan-Turner denied this approach, saying that an American companion was more likely to displease American audiences, since it was *Doctor Who*'s Britishness which they found appealing; he simply wanted to continue to break with the convention that the Doctor's companions should always be English – a process started with Tegan.

It was at this time that Mark Strickson (Turlough) decided that he wanted to leave the programme and an agreement was reached for him to leave three months earlier than planned. His new contract on Tuesday 8 February 1983 was only for 20 episodes of the 1984 series. Strickson was worried that continuing to appear in the programme would typecast him. Since Peter Davison had also announced

his departure, Strickson thought that it would be better for the programme if a completely new team took over. He was also less than impressed with the development of Turlough in a number of storylines since his initial introduction in the 1983 series.

Comings and goings

It was not originally intended that Peri should be introduced in the same story in which Turlough left, but this was forced upon Saward and Nathan-Turner by Davison's decision not to renew his contract in May 1983. The producer was keen that his successor should appear in the final story of the 1984 series, and in addition to this Janet Fielding too was due to leave in the fourth serial of the year, *Resurrection of the Daleks*. To leave the sixth serial clear for Davison's exit, this meant that the fifth story would involve a lot of comings and goings.

The decision had now also been taken to dispense with the robotic companion Kamelion, whose operation had become problematic. Ever since its first appearance in *The King's Demons* [1983 – see Volume 37] it had become clear that the problems involved in keeping the computer-controlled robot's pre-recorded lines in step with the other actors were going to be insurmountable. The computer specialist responsible for all Kamelion's programming had been killed in an accident, and had left little in the way of guidance for someone else to pick up where he had left off. The robot was also plagued by various breakdowns that had caused remounts on *The King's Demons* in January 1983.

With these elements in mind, Nathan-Turner asked Saward to suggest a suitable writer; Saward felt that Peter Grimwade was ideal. Grimwade had had a long association with *Doctor Who*: his involvement stretched back to *Spearhead from Space* [1970 – see Volume 15] when he had been production manager. Since then he had directed four serials for Nathan-Turner and had also written *Time-Flight* [1982 – see Volume 35] and *Mawdryn Undead* [1983 – see Volume 36]. However, by November 1982 the relationship between Grimwade and Nathan-Turner was souring. Grimwade had been aggrieved that his development of the character of Turlough in his scripts for *Mawdryn Undead* had not been formally acknowledged by the BBC during 1982. He had been due to direct the final serial of the 1983 series, *The Return*, which had entered pre-production in mid-November 1982, only to have the story cancelled because of strike action. There had then been a misunderstanding when Grimwade took his team out for a meal that Nathan-Turner had not been available for; the producer had taken this as a personal snub.



Left:
The Master manipulates events from afar.



Connections: Rocket man

- Peri thinks the statue recovered by Howard from the ocean looks like Elton John (an ad-lib by Nicola Bryant). Born Reginald Kenneth Dwight, Elton John (1947-) was a hugely successful singer, lyricist and composer, known for songs such as *Candle in the Wind*, *Rocket Man* and *I'm Still Standing*.

PLANET OF FIRE

STORY 134

Saward was particularly keen that since Grimwade had introduced Turlough in *Mawdryn Undead*, it was fitting that the task of revealing the youth's background and writing him out of should fall to him. There was also a requirement to feature the Master, and again it fell to this serial to include this element; Grimwade was also asked to permanently write out the Doctor's Time Lord rival, played by Anthony Ainley.

The brief of the suitable venues restricted the storyline a great deal, and the only aids that Grimwade was given in visualising the settings were Cumming's holiday snaps.

Lanzarote

Grimwade was commissioned for a scene breakdown with the title *Planet of Fire* on Tuesday 29 March 1983 to be delivered on Monday 11 April. With this deemed acceptable, the writer was commissioned to script on Wednesday 20 April with a target delivery of Wednesday 25 May. The first two scripts were formally accepted on Monday 27 June.

With no experience of Lanzarote, Grimwade drew on his love for Greek islands and culture. His original intention was that the Earth scenes would be set on a fictional Greek island, Aeschyllos, but this was not possible, because of arrangements between the production office and the Lanzarote Tourist Board. Grimwade had worked the position of the sunken ship out in terms of Greek trade routes, but this was now lost. He was keen to emphasise the different aspects of the island to draw a contrast between Lanzarote itself and the alien world of Sarn.

Grimwade found it difficult to write convincingly for American characters, finding that he resorted to cliché. Saward



found Grimwade's initial characterisation of Peri weak, and told Grimwade to make her harder. Grimwade was particularly pleased with his final characterisation of Peri, especially as the opening scene that he had written was used as the audition piece. The ideas for writing out Turlough had been something Grimwade had had in mind since *Mawdryn Undead*.

Fiona Cumming was assigned to the story around May 1983 as Grimwade was working on the scripts. She had already directed three other *Doctor Who* stories during the Davison era. The designer was Malcolm Thornton, while *Planet of Fire* was John Peacock's only *Doctor Who* story as costume designer, but Elizabeth Rowell had handled the make-up design on some studio sessions for *The King's Demons*.

In the rehearsal scripts for Episode One, Amyand was 'about thirty-five' and Roskal about 'twenty-three' with their clothing suggesting 'a fairly primitive culture, being clad in loin cloths and rough cloaks'. Living in an apartment carved from rock which opened onto a courtyard, Malkon was 'about sixteen' and wore 'some insignia round his neck which looks like



precious metal twisted into an abstract shape – in fact a highly sophisticated technical component', while Timanov was 'a much older man [with] obvious authority and confidence'; Professor Howard Foster was 'American, about forty, bronzed, good-looking [and] commands the respect of his team'. He was assisted by Spiros (later renamed Curt) who wondered if the strange artefact was Egyptian. Sorasta was later introduced as 'a middle-aged woman'.

Peri was introduced as 'a young American girl' who fumed about Mrs Van Gysegham: "That woman talks of nothing but Spanish plumbing and the state of her large intestine." The Doctor noted that the TARDIS had been piloted to "the island of Lanzarote" and went to talk to Kamelion in the robot's room about the new co-ordinates; however, the robot denied hearing the new signal.

Back in the TARDIS, while the Doctor was keen to trace the strange signal, Turlough said that they were not "a galactic rescue service" before going to change into something more suitable for the climate. He went into Kamelion's room for other clothes where the robot told him: "Take care, Turlough. It is very hot. With your fair skin you will easily burn." The youth fumed that he would not be taken by the Custodian of Trion, and accused Kamelion of helping the Trions, threatening to destroy the robot. Meanwhile, with the dingy full of artefacts, Peri – who was specified as wearing a T-shirt and jeans – was left on the boat until the next trip, meaning she would miss the boat from Arrecife at six o'clock.

The production crew realised that it was impossible to take the Kamelion robot out to Lanzarote with them as this would have required three more people to come out on location, which would have become too expensive. Nathan-Turner also did not want to risk any trouble that might have been caused at customs. Grimwade overcame this problem by having a half-human Kamelion appear. For this, the actor playing Howard would be sprayed with silver paint (referred to in the scripts as M-Kamelion-H). Alternatively, Kamelion appeared in the form of the Master as played by Anthony Ainley (referred to as K-Master) or as the actor playing Howard without silver make-up (K-Howard). K-Howard was noted as wearing 'a smart double breasted business suit, the kind worn by Roger Delgado [who had originally played] the Master'. The process of Kamelion's transformation was described as 'metafizz' when K-Howard became K-Master.

In Episode Two at the ruins, Turlough was unhappy about leaving Kamelion, with the Doctor observing: "The poor thing's virtually lobotomised." When Turlough named his home planet as Trion to the Doctor for the first time,

Left:
The Doctor, Kamelion-Master and Timanov look on in horror.

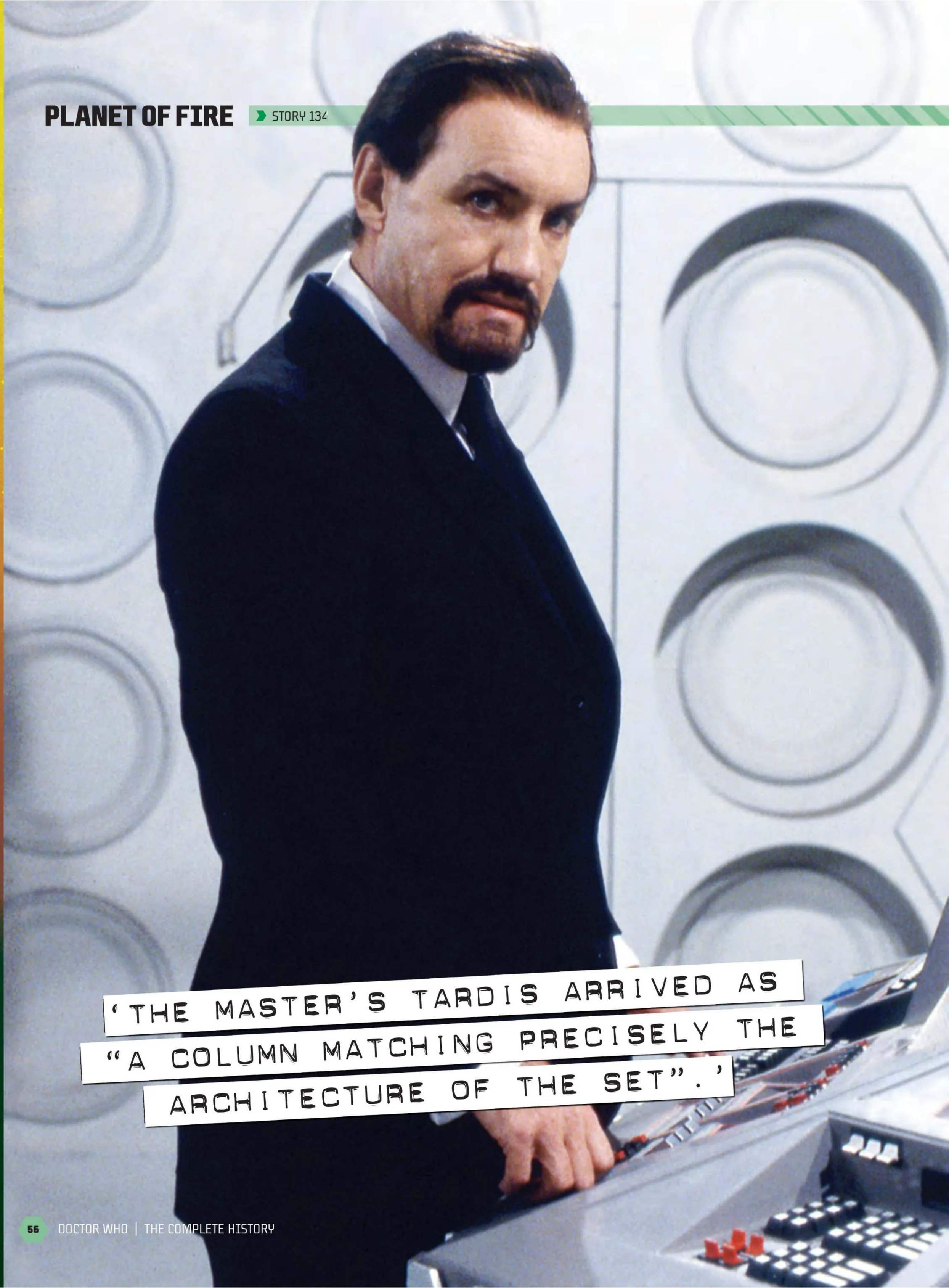


Connections: Happy birthday

- Turlough's Trion identification code, "VTEC 9/12/44", is derived from script editor Eric Saward's date of birth.

PLANET OF FIRE

STORY 134



'THE MASTER'S TARDIS ARRIVED AS "A COLUMN MATCHING PRECISELY THE ARCHITECTURE OF THE SET".'

he explained: "I thought I was being followed by the Custodians. For escaping from Earth."

In the TARDIS, the stabilised Kamelion told Peri: "An enemy of the Doctor is near... he invades me..." In the ruins, the Doctor noted that the Trion colony was very deserted and the distress beacon could have been launched years earlier; the Master's TARDIS then arrived as 'a column matching precisely the architecture of the set'. Inside his laboratory, the Master was wearing 'his penguin suit' to distinguish him from the K-Master. Later, Timanov was with the lookout when the K-Master appeared ('he glitters like a Maltese Saint at Festa time'); Timanov 'moves forward like a young child about to be kissed by the Pope'. In his lab, the Master laughed: "We shall use these superstitious fools."

The Hall of Fire

Entering the Hall of Fire, Turlough quickly recognised "the navigational unit of a Trion space shuttle... And the concentrator from a propulsion unit! There are Trions here!" The Doctor was again angered by Turlough's drive to find Trion survivors rather than help the Sarns; the youth feared the Doctor activating the transceiver unit as "the Custodians will move in".

At the start of Episode Three, at the Hall of Fire's entrance, Turlough asked Malkon to stop the Sarns, pleading to create a diversion. Looking at the equipment in the bunker, Peri said it was "like something out of Houston Control" as Turlough grappled with the ancient flow system. When the Doctor urged Kamelion to break the Master's control, he remarked (with reference to a massive World War II explosive vehicle): "No more playing the Grand Panjandrum."

Early in the script for Episode Four, Peri found the 'pin-sized tissue compression eliminator' in the Master's TARDIS and smiled triumphantly before removing her shoe. In the Hall of Fire, although the sick were cured, the Doctor noted: "Unfortunately, this charming Trion Spa won't prove much of a cure for annihilation by an exploding planet." Turlough's full rank and name was now given as Junior Ensign Commander Vizlor Turlough; the radio voice informed Ex-Ensign Commander Turlough that a Trion personnel carrier was on its way and that he would report to Captain Lomand on its arrival. *Planet of Fire* also named Turlough's school from *Mawdryn Undead* as Brendon School, having never been named in dialogue in the earlier serial. The Master made reference to meeting Kamelion on Xeriphas, as recalled in *The King's Demons*, and Amyand originally threatened to wring the Master's neck. At the Hall of Fire, Turlough told the Sarns that the Trion ship would land on the flat ground close to the TARDIS at the ruins. Timanov told Turlough that as a young man he had made a solemn promise to obey the laws of Logar and would die with his Fire Lord, as the voice of Lomand on Trion space carrier



Below: A new companion for the Doctor.



Right:
Amyand the unbeliever.

12 zero 50 was heard on its final approach. A Trion crewman then reported to Lomand when embarkation was complete as part of the final scene at the ruins.

Throughout May and June, four rounds of auditions were held to find an actress to play Peri – the test piece consisting of the character's first scene from Grimwade's script. Nathan-Turner eventually awarded the role to Nicola Bryant. A talented musician, she had played a variety of roles during her time at drama school, London's Webber Douglas School of Dramatic Art. One of these parts was as the American ward Nanette in the musical comedy *No, No, Nanette*, drawing upon the tone of a roommate from New York and the accent of her then-husband, the Broadway singer Scott Kennedy. Present at one performance in February 1983 was Terry Carney, an actors' agent, who believed that Bryant – who had dual American/British nationality because of her husband – was American. A week after she had left Webber Douglas, Carney contacted her and said that he would like to put her forward to audition for the part of the Doctor's new companion.

Bryant went through four auditions for *Doctor Who* over several weeks, competing with actresses flown in from America and Canada before she won the coveted role. Bryant claimed that she was 21 years old (but was in fact a year older) and agreed with Carney that she would reveal her true origins to the BBC once the auditions were over. Her first meeting with Nathan-Turner was at his office in Shepherd's Bush where he asked if she could swim. Almost two months later she was invited back to read from the script with Eric Saward reading in the Doctor. Her third audition was six weeks later. The auditions were also attended by a camera crew helmed by David Ryan from the Denver PBS affiliate KRMA-TV who was taking part in an exchange programme with the BBC between June and September.

Connections: Moroccan adventure

- Had she gone to Morocco as planned, Peri would have found herself with a 160km trip from Lanzarote to get there.



Nicola Bryant

Bryant was not confident about getting such a major role with so little experience, and hoped at least to be considered for a supporting role in a future episode. When she was invited back to see Nathan-Turner for what she believed was simply another audition, she almost didn't go; in fact, the producer wanted to inform her face-to-face that she had been cast as Peri. As such, Bryant did not have time to discuss with Carney the fact that the BBC still believed her to be American-born.

During the audition period, Bryant had not even obtained an Equity card (as part of the actors' union); after being offered the part, the BBC informed her that she had six weeks to acquire one and she took on a great deal of cabaret work to earn her card.

Bryant was announced to the press on Tuesday 5 July 1983, as the 'twenty-fifth assistant' and the first American companion on the programme (with some reporters referring to her character

as 'Perry'). At her launch Bryant told the press that as a child she had predicted she would be in *Doctor Who* one day, to her family's amusement. Her photocall saw her running about with a stars and stripes flag to emphasise her supposed background, and Bryant was continually promoted as having dual nationality. Having learnt that his new regular cast member was in fact married, Nathan-Turner ensured that Bryant's then-husband was not referred to by the actress' careful-but-truthful response to press questions, and for her appearances as Peri she wore her wedding ring on a different finger. One of her first duties was to make an appearance on BBC1's *Breakfast Time* the following morning. Throughout this item, Bryant behaved 'in character' as an American actress (describing herself as "an American actress playing an American part"), talking about the differences between the UK and the US – even hiding her origins from her new co-star, Peter Davison.

At the launch the actress wore her own clothes – a pair of shorts and a leotard top which Nathan-Turner liked as an image and subsequently asked costume designers to develop something similar for Peri. A week before filming, Bryant had her hair restyled since it was too long – this would cause problems for certain camera angels such as profile shots where her face would be obscured. Bryant tried out a number of BBC wigs to determine the best image, eventually settling on a similar style used by Wendy Padbury as Zoe in the 1960s. Contracted for an initial 12 episodes on Tuesday 9 August, the new series regular than took part in another photocall, joining the show's incoming star Colin Baker to meet the press on Friday 19 August.

Grimwade's early emphasis in the scripts on the dangers of religious fanaticism (exemplified by the character of Timanov) were toned down by Saward, who did not want to confront such a sensitive



Below: Kamelion has an identity crisis in the TARDIS.

issue. Grimwade himself felt that it was important for *Doctor Who* to deal with issues, and believed that Saward was being too cautious. In the final version of the script, Timanov's presumed fate – sacrificing himself to the flame – was handled in a muted manner.

There were two recces to Lanzarote: the first in summer 1983 to choose potential locations, and the main one from Thursday 1 to Sunday 4 September. The second visit was to confirm the practicality of specific camera locations. Joining Fiona Cumming were production manager Corinne Hollingworth, production associate June Collins, Nathan-Turner and Saward. Despite Saward's protests, Grimwade was not invited but was happy to miss out, knowing that Saward was present to protect his interests; Nathan-Turner felt that writers were not needed on recces. The team worked closely with Julie Grimshaw, the local 'fixer' and the daughter of the manager of Lanzarote Villas, a Sussex-based company which provided tourist accommodation; Grimshaw acted as interpreter and was able to arrange a great deal of co-operation. Grimwade later said that if he had been allowed to visit the proposed locations, he could have written a far more effective script, showing off the scenery at its best.

Much of the script had to be shortened or rewritten to accommodate different aspects of the location as appropriate venues were found. Various insulting comments from Peri (eg 'This is the plug-hole of Western civilisation') were also removed at the request of the Lanzarote authorities. Saward found himself doing most of the rewrites since Grimwade had become downhearted by the serial.

On Friday 19 August Nicola Bryant and Nathan-Turner attended another press conference for the series, this time to launch Colin Baker as the Sixth Doctor. Bryant at this time had still not worked



Below: Trion forces arrives on Sarn – will Turlough be arrested?

on the programme, and would not do so for almost another two months. In her approach to playing Peri, Bryant had heard from a lot of her friends that they had had schoolgirl crushes on Peter Davison; as such she suggested to Nathan-Turner that maybe Peri should be similarly attracted to the Doctor, because he would resemble what Peri remembered of her own father. Bryant also wrote a long set of notes about Peri's background before filming and offered these to Nathan-Turner and Cumming; the producer was uninterested, but told her to use them in her performance.

Other casting interviews took place in early September; on Monday 5, Michael Troughton was seen for the part of Roskal, along with Stephen Garlick (who was rejected on the grounds that he had only recently appeared in *Mawdryn Undead*).

As old as the mountain

A single day's rehearsal for the film sequences was held in London. The principal guest star for the serial was Peter Wyngarde, an extremely accomplished character actor on stage and screen; following roles in BBC serials such as *A Tale of Two Cities*, *The Adventures of Ben Gunn* and *Rupert of Hentzau*, his most famous role had been as the crime-busting novelist Jason King in the ATV series *Department S* and its spin-off *Jason King*. While delighted that she had managed to get Wyngarde to play Timanov, Cumming found that the actor's desire to make himself appear 'as old as the mountain' (one element of the script suggesting that Timanov was older than he appeared due to his inhalation of the restorative gases years earlier) meant that Wyngarde was saying all his lines far too slowly and wanted to walk with a stick. In the end the director had to hurry her guest star along a little. Wyngarde also asked for very heavy make-up as Timanov, a notion which he was dissuaded of by Nathan-Turner who was keen that a highly paid guest star of Wyngarde's calibre should be recognisable. Anthony Ainley knew Wyngarde, having made the *Department S* episode *A Ticket to Nowhere* with him in 1968.



Left: Peter Wyngarde as Timanov.

The role of Sorasta went to Barbara Shelley; this part had originally been offered to Eleanor Bron earlier on Friday 16 September. Graham Simpson – who had played a hiker in *Image of the Fendahl* [1977 – see Volume 27] – was seen as a potential Amyand along with Robert Schofield, Bryan Oliver (also a possible for Lomand) and Peter Kosta. Joseph McKenna, Jonathan Lacey and David Corti were all seen for the part of Malkon, with Andrew Berezowski also being a strong favourite.

After only one day's rehearsal, which was Bryant's first introduction to the production team, a relatively large cast and crew of 35 flew out to Lanzarote on a British Caledonian DC10 charter organised by Lanzarote Villas. While on the plane, Wyngarde approached Cumming and informed her – to her relief – that he had changed his mind about how he was going approach his performance as Timanov; instead he drew upon the real-life figure of Lawrence of Arabia. ■

Production

The production crew was in the Canary Islands from Thursday 13 to Thursday 20 October 1983 and was to spend five of these days filming. Some filming was done out at sea on a local boat hired to act as Howard's research vessel, along with a smaller boat to ferry people back and forth to the shoreline. A fake passport, with a photograph of Nicola Bryant with hair in plaits was produced for one scene with Peri considering her position on the boat. The passport was to give her birth date as 13 November 1965 and her address as '45th 2057 Street, St Michelle, Pasadena, California'. For Dallas Adams, however, an old passport prop which had been used on an earlier project was employed, and had a stamp reading 'Hotel San Antonio' and '13 Oct 1983' – the hotel at which the crew was based.

The first scenes shot were those on the beach in Part One, which took place at the Punta de Papagayo on the southern tip of Lanzarote on Friday 14 October; work was scheduled from 8am to 5pm. The scenes required the presence of all three regulars plus guest artistes Michael Bangerter – a British actor friend of Cumming's who lived on the island and had been cast as Curt – and Dallas Adams who had been cast directly by Nathan-Turner before Cumming joined production; Grimwade was disappointed with the casting of the relatively young Adams as Howard, having envisaged Peri's stepfather as an older man, akin to the Egyptologist Howard Carter. Scheduled first for the day was Turlough's return to the TARDIS in Part One, followed by the scenes of Peri being rescued from drowning. Nicola Bryant's first work on *Doctor Who* was to brave the freezing temperatures of the Atlantic for the sequences in Part One where she was required to swim from Howard's boat back to the shore. These sequences took nearly all day to film, with part of the beach roped off for the BBC crew. Warned in advance



'THE CAMERA CREW DID ITS BEST TO CREATE THE IMPRESSION OF A WILDERNESS.'

PLANET OF FIRE

STORY 134



Connections: Art appraiser

- The Doctor guesses that the Eros statue discovered by Howard may have been sculpted by a pupil of Praxiteles. Praxiteles was a renowned Greek sculptor working in the fourth century BC, his works having been written about by Pliny the Elder.



Right: The Doctor and Turlough investigate.

about the swimming scenes, Bryant was well-prepared for the sequence by the time it came to filming; her younger sister Tracy was a medal-winning swimmer who had her take swimming lessons. While the sequence showing Peri floundering in the water was being shot, a German naturist from the adjoining nudist beach, convinced that Nicola Bryant was in trouble, came to her rescue. The production team attempted to explain that they were filming a television series; displeased, the nudist ruined one later take by running across the background of the shot.

The TARDIS taken to Lanzarote by the team was not in fact the standard prop, but a one-third-size version which was lined up carefully in close proximity to the camera lens so that its size was not apparent. As a consequence, none of the location material showed the characters leaving or entering the box.

Filming for the day continued with the Doctor's return to his ship and then material with Peri and Howard aboard the research boat. This vessel was the *Atoxa* owned by local Severino Reyes Perdomo who appeared in the story as a boatman. Two other vessels were also sourced locally: *The Flipper* which was used for mounting cameras for the scenes out on the water and also a Gemini motor dinghy. The two divers who featured were also hired locally.

Bryant herself felt under much pressure during the location week, knowing that she could not afford to make mistakes on such a vital shoot. She was also new to television production, which had not formed a major part of her training at stage school; Cumming advised that she watch Davison closely and study his approach to production.

Saturday 15 October was a full and tiring day's shooting, going beyond the usual time allocation for a day's filming. The crew had to make a long coach journey to the north-east point of the island to film scenes set on the balcony and Malkon's apartment between Timanov and Malkon in Part One, as well as inserts with the Lookout spotting the TARDIS. Wyngarde, Edward Highmore and Simon Sutton were required for these sequences. These were scheduled to be shot from 8am to 10am at the Mirador del Rio, a popular high observation point and café-bar that commanded stunning views of the low-lying La Graciosa. The exterior scenes were carried out while lighting the observation point's café for the interior scenes of the Sarn Elder tutoring the Chosen One in Part One. It had been intended that Highmore's eyebrows would be glued into position as the same manner as those of Mark Strickson to emphasise the family bond; however, this was forgotten on the first day and the idea abandoned. To emphasise Timanov's height, Wyngarde wore clogs with four-inch soles. The guest star was unhappy

with his make-up and criticised the work of Liz Rowell, who found herself strongly defended by Nathan-Turner. Cumming found that high winds meant that clouds moved very quickly. One sequence at the lookout point had to be shot twice because by the time the last shot had been reached there was brilliant sunshine and filming had begun in shadow. Also filmed from 1pm to 6.30pm on the Saturday were the scenes at the quay on Earth. These were shot about a mile away from the Mirador del Rio at the small fishing port of Orzola on the northern coast of Lanzarote.

Sunday 16 October was a day off. Press photographers arranged a James Bond-style photoshoot of Davison and Bryant on this day. Davison donned a dinner jacket, while Bryant wore a bikini, echoing the style of Ursula Andress in *Dr No*. Filming resumed from Monday 17 October and shooting was planned for 9am to 5pm for the rest of the week. For the remainder of filming the production team travelled to the Timanfaya National Park area, which offered the volcanic Montañas del Fuego ('Fire Mountain') and the surrounding volcanic area to complete the scenes on Sarn. Filming at the National Park caused some problems as convoys of tourists would pass by. The crew became very aware of when they could film and when they had to allow time for tourists to pass by.

On this day, filming took place for the sequences at a variety of locations comprising the Fire Mountain, a ridge for scenes in Part Two, the asphalt triangle where Peri held the Master in a stand-off, plus an area beyond the Cueva de las Palomas (Cave of Doves), in the Valle de la Tranquilidad 'Valley of Tranquillity' (where Amyand finds the Doctor and Turlough in Part Two) and in the Guías de Cuevas (Guides Cave). These scenes required Bryant, Ainley, Wyngarde, Sutton, Davison, Strickson and James Bate. Ainley, working on *Doctor Who* for the first time since *The Five Doctors*, was only to play the K-Master on location for this single day. This sequence could only be filmed once due to limited time.



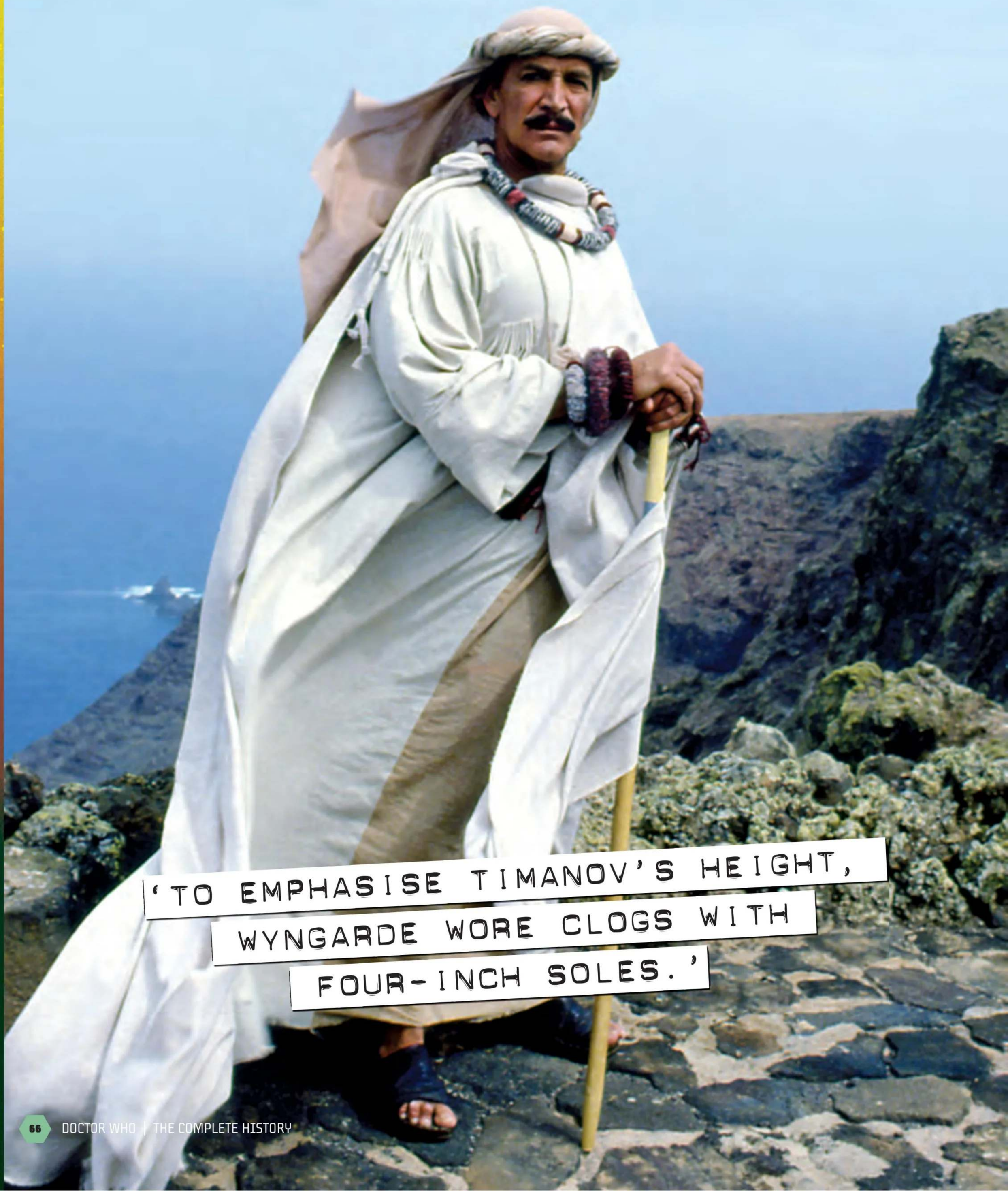
Left:
A James Bond-themed publicity shot.

Hot atmosphere

Working in the hot atmosphere was tough for the cast and crew who needed to keep themselves hydrated. The camera crew also did its best to create the impression of a wilderness by keeping the tarmac roads out of shot or obscuring them with rocks. Meanwhile Edward Highmore and Jonathan Caplan – who was playing Roskal and who had featured previously on Granada's soap *Coronation Street* – were allowed to borrow a Suzuki Jeep which Wyngarde had hired for his stay... but Highmore ended up badly damaging the vehicle in an accident when he drove it into a ditch.

PLANET OF FIRE

STORY 134



'TO EMPHASISE TIMANOV'S HEIGHT, WYNGARDE WORE CLOGS WITH FOUR-INCH SOLES.'



Left:
The Doctor and Amyand attend to Malkon after he is shot.

On Tuesday 18, scenes at Montañas del Fuego were shot using the Cueva de las Palomas (for Peri emerging from the caves in Part Four), Steep Hill (for Amyand and Roskal at the volcano in Part One, Peri screaming in Part Two and the Doctor looking for a point of entry in Part Four) and another ridge on the mountain (as the K-Master advanced on Peri and was seen by Timanov in Part Two). A high area near Camel Path was used to represent the volcano mouth where the Doctor and Amyand met Peri in Part Four. These scenes required Adams, Bryant, Wyngarde, Sutton, Bate, Davison, Stickson and Jonathan Caplan. For this filming day, Adams donned his make-up as M-Kamelion-H for the first time. This involved painting Adams' face with silver grease paint, giving him a silver wig akin to his own hair, and covering his hands in silver-sprayed gloves. This concluded the confrontation between Peri and Kamelion, and also Timanov's encounter with 'The Outsider'. To create the smoking volcano, Chris Lawson set up smoke bombs on the ridges, but the BBC crew had neglected to inform the authorities about this; as such, they were approached by two local motorcycle police who arrived to check out that the smoke which had been seen was *not* an impending eruption. Although there were several dangerous stunts to be carried out, Bryant refused to have a stand-in and needed frequent treatment from the make-up staff to cover up the cuts and bruises she acquired.

Los Hornitos

The final day of shooting was Wednesday 19 October, for scenes at a 'yellow area' on Montañas del Fuego and at Los Hornitos, involving Bate, Caplan, and the regulars. The opening scenes of Roskal and Amyand climbing in search of Logar were filmed, along with all the sequences involving the crashed Trion spaceship, at Los Hornitos. This was a model held close to the camera so that with careful camera angles it appeared as if Peri or Turlough and Roskal were walking towards it. Nathan-Turner was thrilled with the locations, being especially delighted that the programme was for once able to show an alien planet without resorting to using a quarry. A further photoshoot with the regular cast members was conducted on location during the week. On their last night on the island, Adams and Wyngarde decided to release some turtles from the hotel pool into the sea, concerned about a baby turtle being held in captivity. It was thought that the turtles had been stolen, and the police were called in.

With filming completed, rehearsals for the first studio block at the BBC's North Acton rehearsal facility ran



Connections: Royal ship

- Howard makes reference to the *Mary Rose* as being a "real mixed bag". The *Mary Rose* was a warship of the fleet of King Henry VIII, sunk in the Solent on 19 July 1545 while engaged against a French invasion fleet. It was rediscovered in 1965 and raised from the ocean floor in 1982.

PLANET OF FIRE

STORY 134



Connections: Regeneration game

- Turlough wonders if the Master is on the verge of another "regeneration crisis", referring to the Time Lord's degenerative state as seen in *The Deadly Assassin* [1976 – see Volume 26] and *The Keeper of Traken* [1981 – see Volume 33] where he gained the body he currently inhabits.



Right: Timanov and his Chosen One, Malkon.

from Thursday 20 to Tuesday 25 October.

The first studio block was held over Wednesday 26 and Thursday 27 October in studio TC1 at Television Centre. Recording took place in the afternoon and evenings of most days from 2.30pm to 5.15pm and then between 7.30pm and 10.30pm; the only day with no afternoon recording was Wednesday 26.

The evening of Wednesday 26 began with all the scenes set in the bunker where Amyand, Sorasta and the other unbelievers had made their base, and the inner tunnel leading to it. Thornton's sets for the studio had all been heavily influenced by the architecture he had seen in Lanzarote. Several scenes in Part Three saw Turlough and Peri using the scanner function of the equipment in the bunker, first of all seeing a purple-and-green rippled video effect, and then a series of both film images and other studio sets – which were yet to be recorded and added to the screen in post-production.

Earthquake debris

Recording continued with the sequences set in the colonnade outside the main Hall of Fire, including some cutaway shots of the Misos Triangle on Turlough's arm for Part Two. Then most of the scenes set in the Hall of Fire for Part One were recorded. The Hall of Fire was a series of connected sets with hinged walls for easy removal, and the script broke up the action into different sections: entrance, main hall itself, and also the raised cave through which the sacred flames passed. As the Fire Lord 'stirred' at the end of Part One, the studio camera was juddered to simulate the earthquake and some debris was dropped from the studio gantries.

Thursday 27 ended up being devoted to all remaining scenes in the Hall of Fire, which were generally recorded in running order.

The sacrificial chamber in the Hall of Fire had gas burner jets mounted in it for some scenes for Part Three. When the Doctor and others stood inside the pure numismaton gas in Part Four, flames shot through a blue or lilac filter were superimposed. For scenes towards the end of Part Two, the rear wall of the cell was removed, allowing the cameras to show shots back through the gate into the Hall itself. The Elders of Sarn were armed with weapons in the form of staffs. When fired, a red video beam was added to the picture as with the shooting of Zuko in Part Two and the wounding of



Malkon in Part Three. For various shots of Kamelion changing form, a glittering silver haze was superimposed over the actor concerned or the robot prop (which was not needed in the first studio session) and was referred to in the camera directions as Kamelion 'metaphizzing'.

Although scheduled to complete at 10pm, the studio session overran by 35 minutes, which was deemed necessary to clear the sequences in the Hall of Fire. It was also intended that the scenes set in the crashed spaceship and in the Master's miniature laboratory should be recorded at the end of the evening, but progress in studio had been slow, and these had to be rescheduled to the second block.

Rehearsals ran again from Saturday 29 October to Tuesday 8 November. The second block was held from Wednesday 9 to Friday 11 November in studio TC6. During the rehearsal period, Kamelion voice actor Gerald Flood attended a recording session on Monday 31 October.

The first day on Wednesday 9 November was spent on TARDIS scenes (which included also a version of Tegan's bedroom set for scenes in Part One plus a 'flat' for the sequences with Kamelion). The TARDIS set was erected hurriedly, and the paint on the floor was still wet, sticking to Strickson's bare feet. Also recorded on this day was the climactic material for Parts Three and Four that required the use of the large seismic control room.

Recording started in the seismic control centre, the large set of which had very low-key lighting with red filters. Smoke was used in the studio around the small tunnel entrance to the underground chamber, which had a Colour Separation Overlay (CSO) screen behind it to allow the addition of model footage of a lava flow and later a camera image of furious flames. The consoles incorporated a strange mixture of scanner screens. Some were CSO boards allowing the inlay of images from other cameras (tilted skilfully to the correctly slanting angle). Other



Below:
Peri looks out on her first alien world.

PLANET OF FIRE

STORY 134



Above: Turlough rescues Peri from drowning.

monitors were actually back-lit blow-ups of colour slides of Lanzarote. Scenes were recorded in order, with a long recording break allowing James Bate to don the thermal suit for later sequences.

The K-Master demonstrated his tissue compression eliminator on two thermal suits hanging on a rack which were first enveloped in a hazy red video effect, and then replaced by a shot from another camera zooming out from such a shot and superimposed onto the empty rail (hence the suit seemed to shrink). After this, a tiny replica suit was hung in place of the full-size version on the rail. When M-Kamelion-H pleaded with the Doctor to destroy him, the Doctor used the Master's tissue compression eliminator, and the resulting video white-out on the screen hid the edit between a shot of actor Dallas Adams, and a tiny silver figurine that resembled the robot Kamelion which sparked and buzzed as it perished. CSO was used for the Master regaining his true height from his control box, placed within the superimposed blue flames (and although early press information indicated that the Master would continue to grow into a giant, this idea was dropped). The last shots of the seismic control room showed its equipment exploding and debris falling from the roof as the mountain erupted. In the script, the Master's unfinished final line to the Doctor had been written as, "Won't you show mercy to your own..." When Cumming asked Nathan-Turner what the end of the line was, he whispered: "Brother."

The TARDIS scenes for Parts One and Two were the only requirement for the Kamelion robot prop, moving in synchronisation with Gerald Flood's pre-recorded dialogue. For the shots of Kamelion changing into Howard, or Howard changing into the Master, the actor and the robot prop were not present on set, but were CSOed in from another part of the studio. The CSOed images were cross-faded, with the metaphizzing effect over the top. For the end of Part One, Fiona Cumming asked Nicola Bryant to deliver her scripted scream,

but Bryant was unsure what she was meant to be screaming at. To close Part Four, the standard effect of rocking the camera was used to show the TARDIS' erratic behaviour, a late addition to the script. The first TARDIS scenes to be recorded were those which still required Adams in his silver M-Kamelion-H make-up, whereafter the remaining sequences were made in transmission order.

Thursday 10 saw the recording of scenes which had been left over from the first block: those in the upright Master's lab and the wrecked Trion spaceship. A handheld camera was used for some of the scenes in the cramped set of the crashed Trion spacecraft. This was built out of odds and ends left over from other shows, including most notably the Captain's chair from *The Pirate Planet* [1978 – see Volume 29]. The original plan was then to continue with scenes in the Sarn ruins, but the schedule was altered to leave these for the final day. Recording overran by 15 minutes – caused by problems with Kamelion – in order to complete the material in the wrecked spaceship set which needed to be removed from studio prior to the following day's recording; as such the scenes with Turlough aboard the vessel were recorded in a very great hurry with Strickson aware that there was no time for retakes.

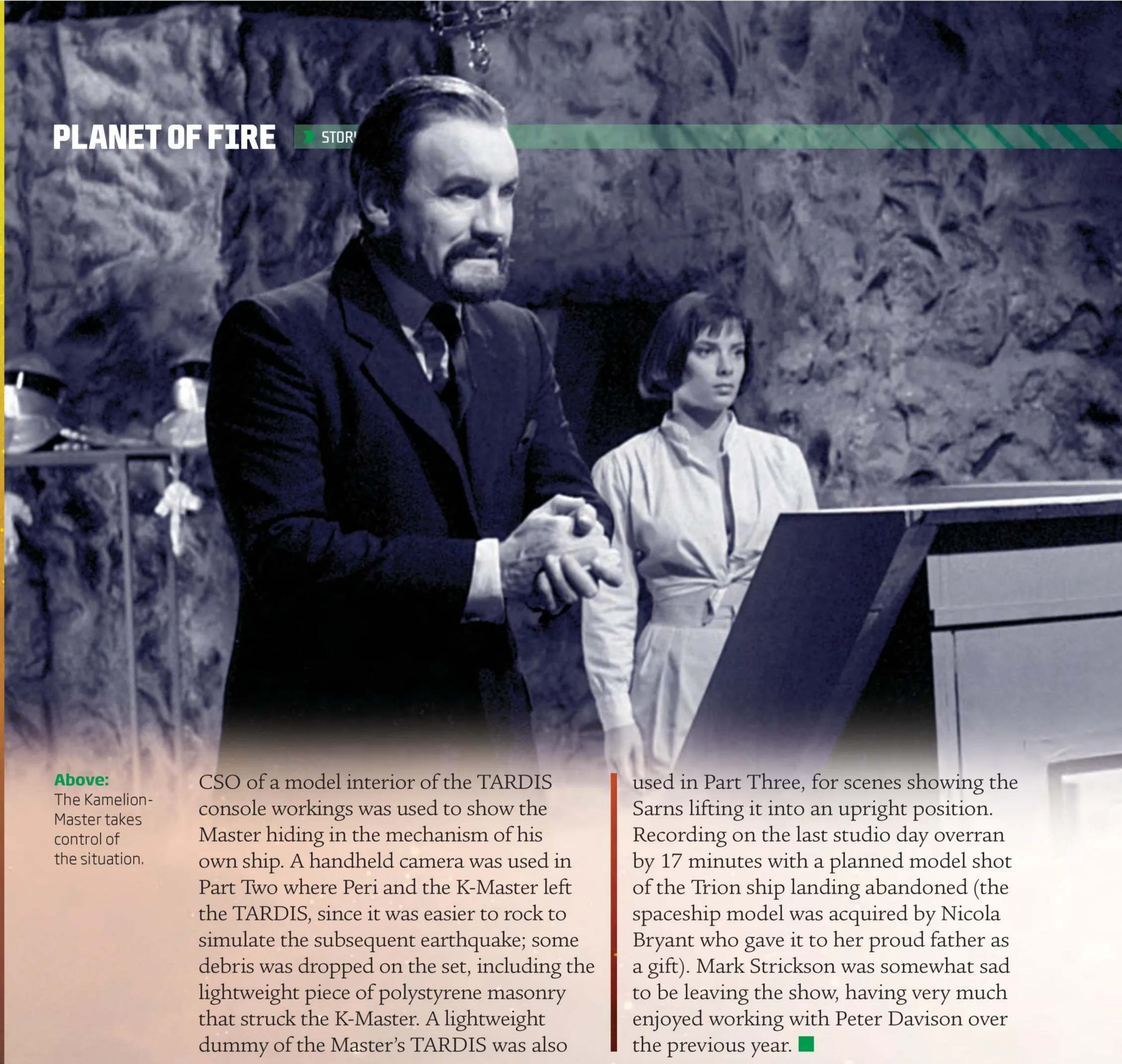


The Master's lab

The Master's new laboratory was a box-like set which could be mounted on two sides depending on whether the box had been tipped over or not. It was lit in a harsh green light, and to hide the fact that the Master was miniaturised, Fiona Cumming used low camera angles looking up at Ainley. CSO was also used for the scanner screen in this small set, and superimposing the image from a camera with a 'fish-eye' lens projected an image of M-Kamelion-H or K-Master onto the Master's globe monitor. The opening of the box by Peri was shown from inside by a change in lighting above Ainley's head. For the shots in Part Four where the Doctor, Peri and Amyand looked down into the room, a CSO roof was fitted to the box for Anthony Ainley to look up at.

Most of the CSO scenes were held over for the final studio day on Friday 11. The same day also saw the recording of scenes set in the Sarn ruins, the Master's TARDIS control room and the miniature laboratory which had been turned on its side for the scenes after the ship's disruption in Part Two. During the recording of the Master's miniature scenes Anthony Ainley enlivened events by pretending, courtesy of blue CSO, to crawl up Nicola Bryant's leg. The actress joined in the fun by pretending to brush him off with her other leg. Again, low camera shots were used to show Peri from the Master's point of view, and

Left:
The Master has full control of Kamelion.



Above: The Kamelion-Master takes control of the situation.

CSO of a model interior of the TARDIS console workings was used to show the Master hiding in the mechanism of his own ship. A handheld camera was used in Part Two where Peri and the K-Master left the TARDIS, since it was easier to rock to simulate the subsequent earthquake; some debris was dropped on the set, including the lightweight piece of polystyrene masonry that struck the K-Master. A lightweight dummy of the Master's TARDIS was also used in Part Three, for scenes showing the Sarns lifting it into an upright position. Recording on the last studio day overran by 17 minutes with a planned model shot of the Trion ship landing abandoned (the spaceship model was acquired by Nicola Bryant who gave it to her proud father as a gift). Mark Strickson was somewhat sad to be leaving the show, having very much enjoyed working with Peter Davison over the previous year. ■

PRODUCTION

Fri 14 Oct 83 Lanzarote: Playa Papagayo [Beach/Boat]

Sat 15 Oct 83 Lanzarote: High Observation Point, Mirador del Rio [Balcony/Apartment/ Upstairs]; Quay and Café, Orzola [Rocks/Jetty/Cafe]

Mon 17 Oct 83 Lanzarote: Monañas del Fuego [Ridge/Asphalt Triangle/Beyond Cave of Doves/Valley of Tranquillity/ Guide's Cave]

Tue 18 Oct 83 Lanzarote: Monañas del Fuego [Ridge/Cave of Doves/Steep Hill/ High Area/Volcano Mouth]

Wed 19 Oct 83 Lanzarote: Monañas del Fuego [Yellow Area/ Los Hornitos]

Wed 26 Oct 83 Television Centre Studio 1: Bunker; Inner Tunnel; Tunnel Entrance; Seismic Control Centre; Colonnade; Hall of Fire

Thu 27 Oct 83 Television Centre Studio 1: Hall of Fire

Wed 9 Nov 83 Television Centre Studio 6: Seismic Control Centre; Doctor's TARDIS Console Room; Tegan's Old Room; Kamelion's Room

Thu 10 Nov 83 Television Centre Studio 6: Wrecked Ship; Master's Lab [side]; Ruins

Fri 11 Nov 83 Television Centre Studio 6: Ruins; Master's TARDIS; Master's Lab; Inside Console; CSO shots

Post-production

Video effects were added in a later gallery-only studio session. In the scene where Peri pleaded with M-Kamelion-H to help, the silver metaphizzing was superimposed over the actor's face. The transformation of Kamelion from one form to another was only ever attempted in studio, all such sequences on film (such as Kamelion turning from Howard into the Master during Part Two) were achieved off-camera by editing. For some location filming, the image of a smoke box (a glass fitted to a camera with smoke pumped through it) was added to scenes leading up to the eruption in Part Four. At the end of Part Three, a gas jet seen through a blue filter was superimposed on film footage of Fire Mountain. CSO also added the Trion rescue ship to shots of the Sarn skyline in Part Four. The studio recording had also made great use of cutaway shots recorded at the ends of scenes for particular moments of flames flaring, images on screens or people entering/leaving which were now placed in position during the main sequences.

A few short scenes were deleted from the finished version for timing reasons, while other scenes (notably those in the Hall of Fire during Part One) were dropped back later in the running order. An early scene in the Hall of Fire with Amyand denying the existence of Logar to Timanov was dropped completely, and the continuation of this at the start of the next sequence was shortened. The film aboard the boat was



Left: The "wretched" citizens of Sarn.



Above:
Is the Doctor about to be alone again?

trimmed to remove Peri being anxious and telling Howard that she didn't want to miss her flight. A scene in the bunker during Part Two which introduced Zuko was lost. In this, Amyand sent Zuko to check on the mood of the people after the eruption, whereafter Roskal announced that he had got the scanner working. This showed the Doctor and Turlough walking near the Fire Mountain, with Amyand deciding to go and talk to them. A short scene of Timanov and the K-Master walking to the Hall via the colonnade was dropped towards the end of Part Two, with the villain saying that the enemies of Logar must be rooted out, particularly the Doctor. A brief insert of the miniature Master calculating the co-ordinates of the power source during Part Three was cut, as was an establishing shot of the seismic control centre with its burning yellow flame.

Several scenes in Part Four had their starts trimmed (omitting Turlough telling Amyand that the Doctor wanted to have the gas used for its original purpose, and later Roskal asking Turlough if the radio in the crashed ship was still working), along with a short scene of Captain Lomand asking Sorasta if this was the last batch of refugees as Turlough entered the TARDIS… which the officer entered in the subsequent scene. Other trims included Turlough urging the Sarns out of the Hall of Fire and the Sarns watching the ship land.

Spanish composition

Part Three used a slide of Kouros Acropolis in the fifth century BC, provided by the Sheridan Photo Library to represent one view of Sarn. Part Four incorporated stock 35mm film from Movietone and 16mm material from Visnews to show erupting volcanoes and lava of St Vincent in the Caribbean and Kilauea in Hawaii. Most of this was used as the Doctor and Amyand met up with Peri and intercut with the Lanzarote footage so that its use was not too obvious. In addition to the incidental score, Part One included 20 seconds of library music called *Zapateado*, a Spanish composition from John Leach played by the Studio Ensemble, from the 1982 Hudson LP *From Other Lands No. 12: Spain and Mexico* (DWS/LP 3476). This was used for the short film sequence of the Doctor making a hurried departure from the café on Lanzarote.

The score was composed by Peter Howell of the BBC Radiophonic Workshop, who prepared around 34 minutes of music. The score was based on the atmosphere conjured up by the location film, using dry whistling noises and acoustic elements, along with native flutes and pipes.

Peter Wyngarde dubbed some of his scenes on Monday 16 January 1984. Part Four completed dubbing on Thursday 9 February. ■

Publicity



The first appearance of Peri was emphasised in a round-up of the evening's television on BBC1's *Breakfast Time* on Thursday 23 February, with most of the tabloids carrying stories about Nicola Bryant that morning. A studio shot of Nicola Bryant by Mike Wilson took centre stage in *Space beauty on the launch pad* from the *Daily Express* as the actor explained that as a child she was terrified by the Daleks.

Above:
Peri becomes a pawn in the Master's scheme.

Broadcast



Left:
Tough times on Sarn for the Doctor and Turlough.

Planet of Fire was transmitted over two weeks on Thursday and Friday evenings on BBC1 from 23 February 1984. For unknown reasons, no Reaction Index of audience appreciation was recorded.

Competition on Thursdays from ITV came in the form of soaps like *Crossroads*, as well as local programmes (eg *Thames Sport* in London, *Granada Reports* on Granada) from around 6.35pm and *Emmerdale Farm* (generally networked from 7pm apart from Thames in London which screened the US series *Knight Rider* instead).

Fridays saw *Doctor Who* overlapping from the end of local shows like *The Six O'Clock Show* on Thames into



Above: Malkon is mortally wounded.

programmes like *The Zodiac Game* on LWT, TSW, Anglia, HTV, Ulster, Grampian and Scottish, or the popular US action show *The A Team* on other ITV regions such as Central (*The A Team* was replaced by the game show *Give Us a Clue* for the second week of *Planet of Fire*).

- A barrage of letters hit the BBC complaining about the Master being apparently burned to death. John Nathan-Turner explained to *The Sun* a few weeks later that many of the complaints were about a popular character being written out, but there had been some concern that the manner of the Master's demise had upset younger viewers.

- *Planet of Fire* was sold overseas to Australia, the United States, where it was also syndicated as a one hour, 30 minute TV movie, Canada and New Zealand.

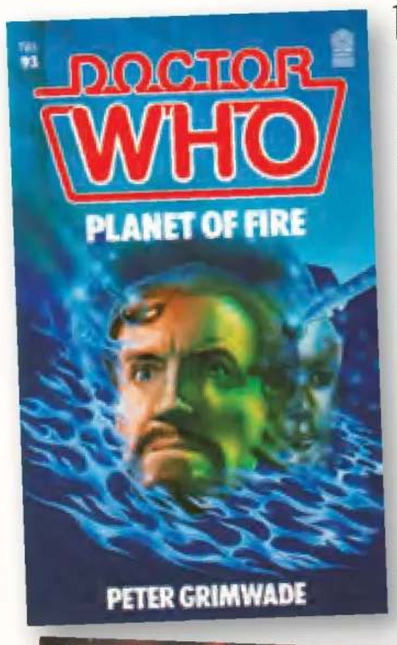
- The serial was broadcast on UK Gold in episodic form from September 1994 and in omnibus form from November 1994.

ORIGINAL TRANSMISSION

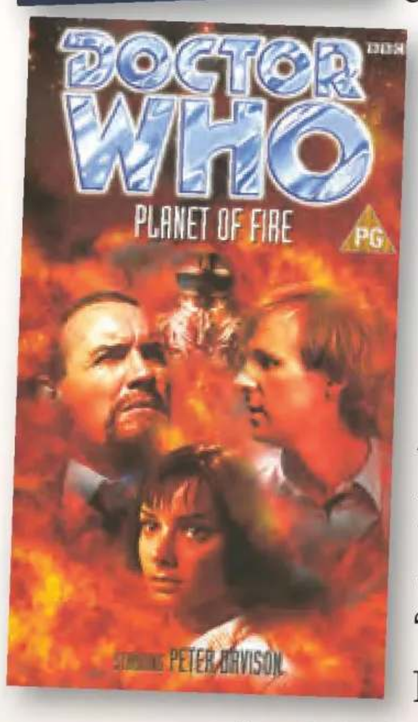
EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Thursday 23 February 1984	6.40pm-7.05pm	BBC1	24'26"	7.4M (71st)	-
Part Two	Friday 24 February 1984	6.40pm-7.05pm	BBC1	24'20"	6.1M (102nd)	-
Part Three	Thursday 1 March 1984	6.40pm-7.05pm	BBC1	23'57"	7.4M (67th)	-
Part Four	Friday 2 March 1984	6.40pm-7.05pm	BBC1	24'44"	7.0M (74th)	-

Merchandise

Doctor Who – Planet of Fire was novelised by Peter Grimwade and published in hardback by WH Allen in October 1984 and in paperback by Target in February 1985 as Book No. 93. With a cover of the Master and Kamelion melding minds from Andrew Skilleter, the book was also included as part of *The Seventh Doctor Who Gift Set* in 1985.



Planet of Fire was released on BBC Video in September 1998. The serial was released on DVD as part of BBC Worldwide's *Kamelion Tales* box set in June 2010 and included a newly edited 76'22" widescreen compilation version of the serial with new effects and newly written and directed sequences by Brendan Sheppard – notably a new 1'19" opening scene of two men on an out-of-control spaceship getting an infant to safety. This featured Richard Simons as 'Father', Skyler Hammerbacker as 'Young Malkon' and Wolfie Hammerbacker as 'Pilot'.



The DVD extras for *Planet of Fire* were:

- **Commentary** with actors Peter Davison, Nicola Bryant and Mark Strickson and director Fiona Cumming
- **The Flames of Sarn** – cast and crew recall the production of *Planet of Fire*
- **Return to the Planet of Fire** – director Fiona Cumming and designer Malcolm Thornton return to Lanzarote
- **Designs on Sarn** – Malcolm Thornton talks about his inspirations for *Planet of Fire*
- **Alternate edits, deleted and extended scenes**
- **Continuity**
- **Photo gallery**
- **Isolated score**
- **Radio Times listings**
- **Subtitle production notes**
- **Easter Eggs**



Extras on the *Planet of Fire - Special Edition* were:

- **Optional 5.1 (default) and stereo soundtrack**
- **Introduction** – an introduction to the Special Edition from Fiona Cumming
- **Calling the Shots**
- **Remembering Anthony Ainley**

Planet of Fire was also available with issue 116 of GE Fabbri's *Doctor Who – DVD Files* in June 2013.

A suite of incidental music from *Planet of Fire* was featured on the *Doctor Who – The Music II* LP and cassette from BBC Records and Tapes in February 1985; this was also included on the Silva Screen CD and cassette *Doctor Who – The Five Doctors* in November 1992, and on the 11-disc CD *Doctor Who: The 50th Anniversary Collection* from Silva Screen in September/November 2014.

Covers for *Planet of Fire* were issued by The Stamp Centre in October 2005. Copies were signed by Nicola Bryant.

In July 2010 Underground Toys issued a Fifth Doctor and Master action figure set. These were exclusive to San Diego Comic-Con. ■

Above: The DVD realease, with a cover by Clayton Hickman.

Left: The covers to the novelisation and the original video release.

Cast and credits

Far right:
Nicola Bryant dries off after filming a tricky scene.

CAST

Peter Davison The Doctor
Mark Strickson Turlough

with

Peter Wyngarde Timanov
Anthony Ainley The Master
Nicola Bryant Peri[1]
Barbara Shelley Sorasta
James Bate Amyand
Dallas Adams Professor Howard Foster
Gerald Flood Voice of Kamelion [1-2][2]
Edward Highmore Malkon
Jonathan Caplan Roskal
Michael Bangerter Curt [1]
Simon Sutton Lookout [1-2]
Max Arthur Zuko [2]
John Alkin Lomand [4]

[1] Billed in *Radio Times* as 'Perpugillian Brown' [sic]
[2] Billed in *Radio Times* as 'Voice of Kamelior' [sic]

UNCREDITED

Severino Reyes Perdomo, Miguel Ange Lopez Boatmen
Carmelo de Leon Thusado, Enrique Ramiles Lubgauwa, Migua Aoyes Perdoma, Dominez Hernandez Tomedo Passers-by
Mrs Bangerter [i.e. Katya Wyeth] and two children Customers at cafe
Harry Lewis, Terry Rendal, Colin Thomas, Donald Groves Elders
Brychan Powell, Valero Martinez, Ian Marshal Fisher, Paul Barton, David Payne, Bob Smythe, Andy Andreas, Stewart Myers, Rosalind Kendal, Pat Pelton, Barbara Burnell, Jenny Piper, Jill Goldstone, Renny Lamberth, Mary Rennie Citizens/Unbelievers
Steven Arnely, Robin Bond, David Rogue, Derek Hunt Guards
John Alkin Distorted Voice [Trion Control]
Ray Knight Trion

Below:
Roskal assists the Doctor.





CREDITS

Written by Peter Grimwade
Title Music composed by Ron Grainer
Incidental Music: Peter Howell
Special Sound: Dick Mills,
BBC Radiophonic Workshop
Production Manager: Corinne Hollingworth
Production Associate: June Collins
Production Assistant: Claire Hughes Smith
Assistant Floor Manager: Rob Evans
Film Cameraman: John Walker [1-2,4]
Film Sound: John Tellick [1-2,4]
Film Editor: Alastair Mitchell [1-2,4]
Visual Effects Designer: Christopher Lawson
Video Effects: Dave Chapman
Vision Mixer: Dinah Long
Technical Co-ordinator: Alun Arbuthnott
Camera Supervisors: Alec Wheal [Block 1],
Geoff Clark [Block 2]
Videotape Editor: Hugh Parson
Lighting Director: John Summers
Sound: Scott Talbott
Costume Designer: John Peacock
Make-Up Designer: Elizabeth Rowell
Script Editor: Eric Saward
Title Sequence: Sid Sutton
Designer: Malcolm Thornton
Producer: John Nathan-Turner
Director: Fiona Cumming
BBC © 1983

Profile

NICOLA BRYANT

Peri

Born 11 October 1960, Nicola Jane Bryant was raised in Shalford, a village outside Guildford, Surrey, where father Denis ran a heating engineering business. Mum Sheila (née Brande) had been deaf since childhood, until operations restored her hearing in the 1970s. Younger sister Tracy was born 1963.

Dreaming of being Margot Fonteyn, Nicola went to Bellairs Dance School from age three and by 11 was attending daily.

Passing ballet school auditions at 11, sadly her father refused permission, hoping she would take over the family business. Noticing her disappointment, Nicola's mother found an advert for a youth theatre seeking new members.

Several years too young, Nicola pretended to be 16 and joined the company, appearing in *Fiddler on the Roof*, *Snow White* and *The Sound of Music*. Her teachers at St Catherine's School frowned upon this, but she nonetheless achieved 10 O-levels, one O/A-level and four A-levels.

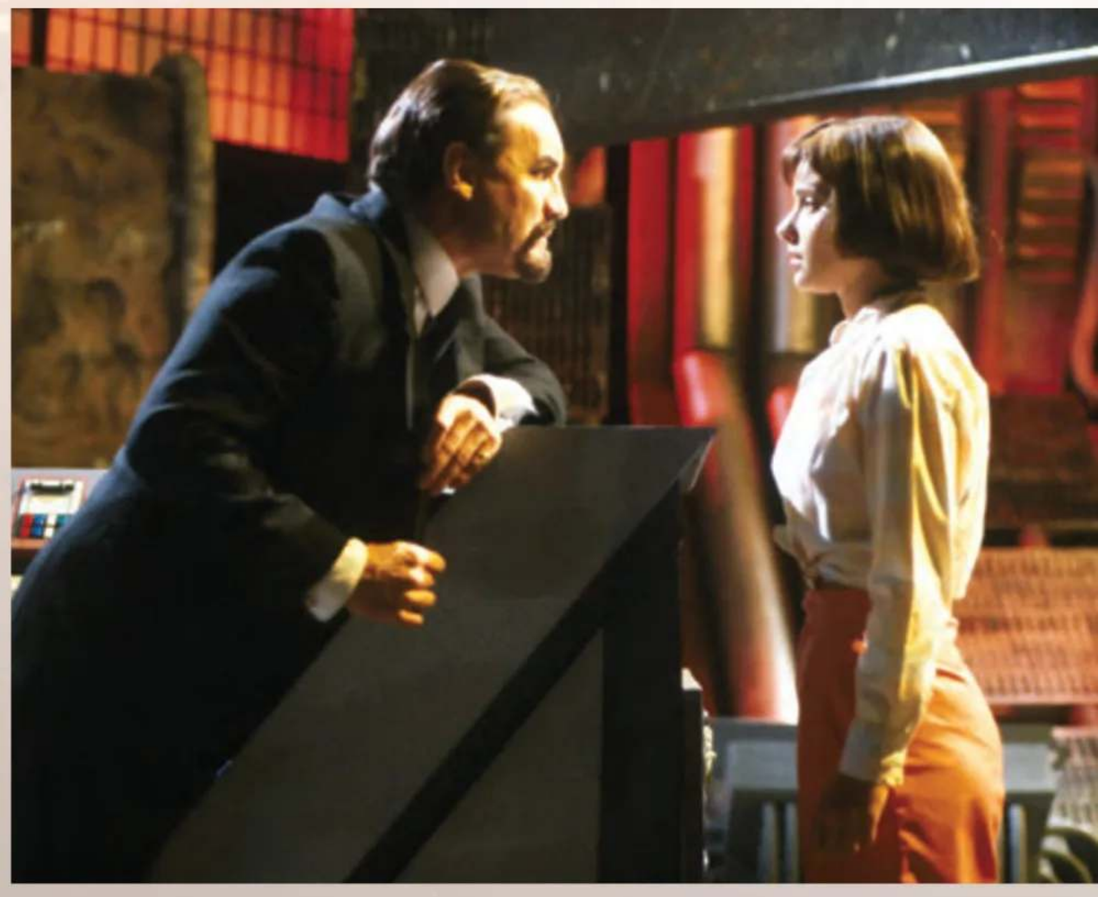
Just as she had pretended to be older for youth theatre, she adopted different alter-egos at drama school auditions, trying torn jeans and a working class attitude at Central, then a primly serious approach at the Webber Douglas Academy. Almost caught out with the same examiner present at both, he found her unconventional auditions highly amusing.

Opting for Webber Douglas, student roles for Bryant during training included Miss Neville in *She Stoops to Conquer* and Eliza Doolittle in *Pygmalion*. She met American stage musical singer Scott Kennedy there doing postgraduate studies, and they married in 1982, giving her dual British/American nationality. They separated some years later.

Agent Terry Carney (son-in-law of William Hartnell) spotted Bryant playing the American lead in Webber Douglas' production of *No, No Nanette* and put her name forward for a new *Doctor Who* companion.

Eric Saward and John Nathan-Turner developed American teenager Perpugilliam 'Peri' Brown in March 1983, the lengthy name hinting at Peri's mother's ostentatious nature. '[Peri] has long blonde hair which complements her attractive looks,' the original outline read: 'She does not suffer fools gladly and her most charming attribute is an acute sense of humour… Peri's mother, Janine, has remarried a man Peri dislikes – Howard. Peri still treasures the memory of her father, who died when Peri was 13, particularly as her mother appears to care more for Howard's three children than for Peri herself.'

Terry Carney had assumed Bryant was American and advised that, facing genuine



Right: With Anthony Ainley in *Planet of Fire*.

American and Canadian competition, she maintain the facade.

During four rounds of auditions in May, Nathan-Turner never suspected she was English. Winning the role, she sang and played piano in cabaret and at children's parties to earn her Equity card, Nathan-Turner kindly giving two months' grace.

Yet Bryant remained 'American' in rehearsals and public appearances for a year before coming clean to her producer. He let her slowly regain her own accent off-screen though he insisted she keep her marriage secret.

For her first press call on 5 July 1983 she leapt around with a US flag, having just missed Independence Day. Billed as 21 years old, most newspaper reports said Bryant had lived much of her life in the States, some even stating she was American. Most named the 'wealthy young American botany student' as 'Perry'.

Contracted 9 August for 12 initial episodes, soon afterwards Bryant joined new Doctor Colin Baker for his own press reveal on Friday 19 August 1983.

First however, she joined Peter Davison for his two final adventures and jetted off to Lanzarote for location filming on *Planet of Fire*, beginning 14 October 1983. Soon after, the crew returned to TV Centre for Bryant's first experience of a television studio.

She revealed her initial approach to the character to *Doctor Who Magazine*'s Gary Russell in late 1984: "I knew exactly what she was from day one; I think you've got to," she explained. "It's difficult to say how much of me is in Peri – the moment I started to read for the part I said, 'I know this girl – I know her, she's me… but in the event I couldn't say really that there's more than half of me in Peri."

Her media-friendly face promoted *The Twin Dilemma* [1984 – see Volume 40] on



Right: Bryant as Cinderella, with Colin Baker as Buttons in John Nathan-Turner's 1984 panto.

both *Saturday Superstore* (17 March 1984) and *Breakfast Time* (22 March 1984), later cropping up behind DJ Gary Davies on *Top of the Pops* on 2 August 1984. Taking the title role of *Cinderella* in Nathan-Turner's panto (1984/5, Gaumount, Southampton) brought another *Superstore* promotional appearance.

When the show's hiatus was announced in February 1985, Bryant was holidaying abroad and only found out when a journalist rang for her comments on the death of *Doctor Who*. Distraught, she thought Colin Baker had died!

During the enforced break, she co-starred in Radio 4 *Doctor Who* serial *Slipback*, broadcast July-August 1985, and took part in charity single *Doctor in Distress*.

Other work was limited by her BBC contract but she appeared onstage that summer as Martha in *The Secret Garden* (1985, Phoenix Arts Centre, Leicester).

Peri finally returned for the first eight episodes of *The Trial of a Time Lord* [1986 – see Volume 42]. Peri and the brusque Sixth Doctor previously often bickered but Baker and Bryant now evolved the dynamic.

Bryant explained to *Doctor Who Magazine* readers in 1986: "Colin and I decided we didn't want to row all the time, because I think it had been overwritten really... For a couple who had supposedly been together for a couple of years, the relationship would not be the same, and so even though parts were written like that, we played it completely in reverse... They might have differences of opinion, but basically they had to care for each other."

The hiatus delayed Bryant's intended departure in spring 1986, still finding herself on screen by October 1986. Bryant's final day on the series came on location at Brighton on 16 June 1986, her eventual dramatic departure transmitted 25 October 1986. Her exit saw a possessed Peri fatally gunned down by King Yrcanos.

Yet the shock ending Bryant had hoped for was quickly reversed six episodes later, without her knowledge, revealed as a Matrix illusion; in fact Peri had survived and married Yrcanos.

On leaving *Doctor Who*, Bryant reflected to *Doctor Who Magazine*: "I feel that Peri didn't



Far right: With Peter Davison and Sarah Sutton in *Dimensions in Time*.



quite develop as I'd hoped, because I saw her as a very naïve innocent, quite a spunky kid, but not really experienced, having had a pretty sheltered upbringing... I thought it would have been nice to have taken her from square one and developed her, but I suppose that doesn't happen..."

Finding herself doubly typecast as a *Doctor Who* girl *and* an American, she was offered many American teen screamers but turned instead to theatre, assuming the title role in *Snow White and the Seven Dwarves* (1985/6, Gordon Craig, Stevenage), then heading to the West End for an American part in *Killing Jessica* (1986, Savoy), followed by *Strive* (1987, Duke of York's/Theatre Museum). At Chester Gateway in 1988, she appeared in *Come on Jeeves, Twelfth Night, Who's Afraid of Virginia Woolf* and *Skin Deep*.

1990s stage work included *Cinderella* (1990/1, Camberley Civic Hall), *The Great Gatsby* (1991, Lincoln Theatre Royal), another *Cinderella* (1992/3, Guildford Civic Hall), *Thank You for Having Me* (1994, tour) and *The Ride Down Mount Morgan* (1999, Derby Playhouse).

A painful back injury after a stage accident in the early 2000s restricted her career but she eventually returned for *Taboos* (2006, New End Theatre) and Trevor Nunn's *Rock 'n' Roll* (2006/7, Duke of York's).

On TV, she was an annoying niece of Ebeneezer Blackadder in *Blackadder's Christmas Carol* (1988), while a spell Stateside yielded a part in sitcom *Out All Night* (1993).

She was Martine in children's drama school series *The Biz* (1995-7), while other TV included *The 10 Percenters* (1996), *Animal Ark* (1998), *Casualty* (2000), *Doctors* (2000/10), *Holby City* (2007/10), *My Family* (2009/10) and *Scoop* (2010). She also shared a scene with Peter Davison in movie comedy *Parting Shots* (1998).

Another *Doctor Who* reunion came as 'Miss Brown' with Colin Baker in independent video series *The Stranger*, comprising *Summoned by Shadows* (1991), *More Than a Messiah* (1992) and *In Memory Alone* (1993).

That year she also reprised Peri in *Children in Need* fundraiser *Dimensions in Time* (1993). She has played Peri dozens of times since on audio for Big Finish from the range's inception in 1999, beginning with Sixth Doctor tale *Whispers of Terror* (1999) and Fifth Doctor adventure *Red Dawn* (2000).

Other Big Finish appearances include *Dark Shadows* (2011) and *The Confessions of Dorian Gray* (2014), while she has directed for *Judge Dredd* (2003) and *UNIT: The Wasting* (2005), plus Third Doctor story *The Prisoner of Peladon* (2009).

TV adverts include the Woolwich Building Society, Nurofen and AXA Healthcare plus extensive voice work.

She featured in BBC show *New Blood* (2016) and online series *Star Trek Continues* (2017).

Bryant lives in Surrey. Her partner is comedy writer Nev Fountain, who has written many *Doctor Who* audio dramas including Sixth Doctor story *Peri and the Piscon Paradox* (2011). ■

Left: Reunited with Colin Baker for *Pointless Celebrities* in 2018.



THE CAVES OF ANDROZANI

STORY 135

Caught in the middle of a war for control of an anti-aging drug on the planet Androzani Minor, the Doctor and Peri battle to stay alive against gunrunners, corrupt politicians and psychopaths. Time is running out for the Doctor...



'THE ONLY SELFLESS CHARACTER IN THE CAVES OF ANDROZANI IS THE DOCTOR'

Introduction

Despite not being the most typical *Doctor Who* story, *The Caves of Androzani* has many interesting qualities. A combination of these might account for it regularly being voted as a fan-favourite.

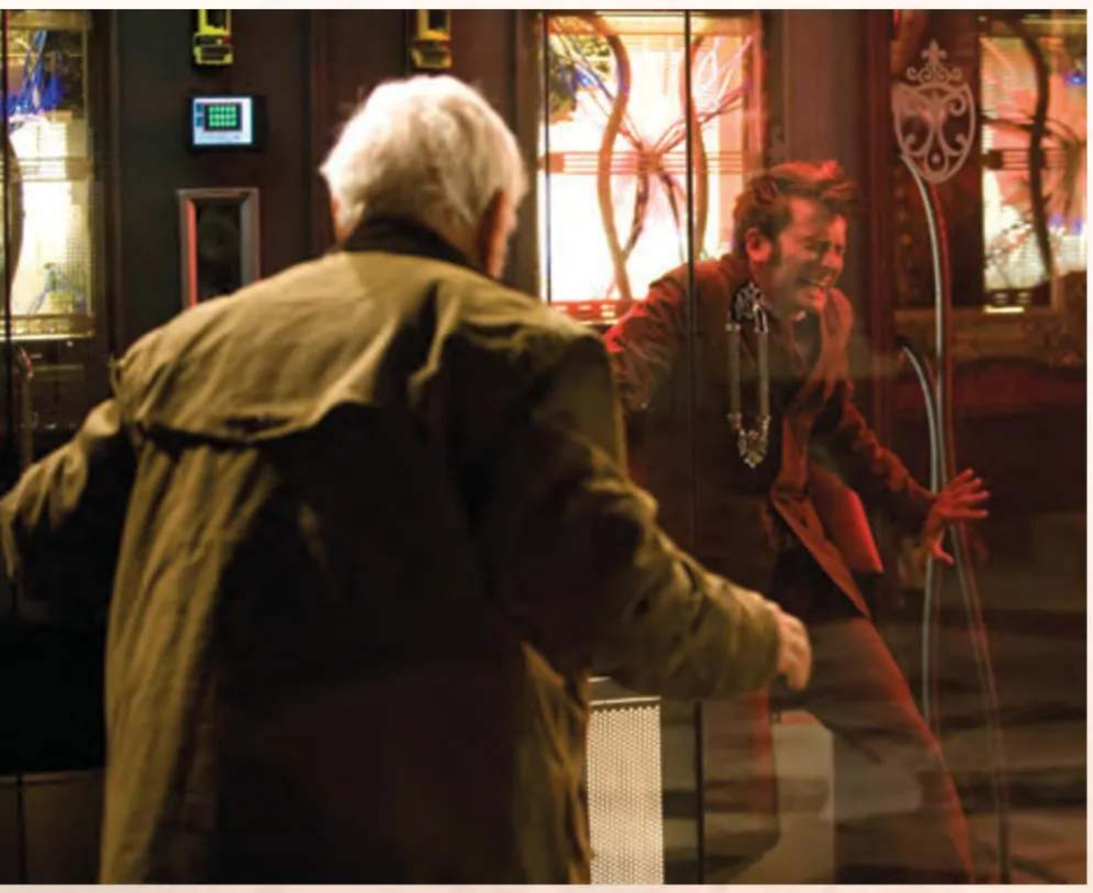
In a number of ways, it goes back to basics. Like many of the early stories, the action unfolds around the TARDIS travellers, as they desperately try to disentangle themselves from the danger they've landed in.

It's also a regeneration story, of course, and like the very first example – *The Tenth Planet* [1966 – see Volume 8] – the plot seems to reflect this imminent change. In that earliest example, the Cybermen and their planet were being drained of power, at the same time that the Doctor's body was "wearing a bit thin". It's surely no coincidence that the Fifth Doctor's death is, ironically, triggered by his encounter with a substance that when refined is taken to prolong life. Even though characters may be motivated by profit, revenge or pride, everyone in *The Caves of Androzani* is fighting for life.

There is, undoubtedly, an impressive array of antagonists in the story. Both the embittered Sharaz Jek and the unscrupulous Morgus are first-class villains, but even the supporting characters – Stotz, Chellak, Salateen – are equally willing to betray others to serve their own ends. Krau Timmin may be perceived as a whistle-blower of sorts, but she clearly bides her time, deposing Morgus at a point where she can take over.

The only selfless character in all of this is the Doctor, who lays down his life for his companion, Peri. Although he had, last time he regenerated, sacrificed himself to save the entire universe, the idea of him doing so for an individual was new. Since then, however, the series has returned to this heroic idea. The Ninth Doctor gave up his life to save Rose in *The Parting of the Ways* [2005 – see Volume 50]. The Tenth Doctor, admittedly with less than good grace, saved Wilf in *The End of Time* [2009/10 – see Volume 62] triggering another regeneration.

One element that could be seen as an attempt to shoe-horn some more traditional *Doctor Who* elements into this dark tale, is the inclusion of the Magma Beast. It might not be one of the most successful factors, but perhaps it's not such a big deal. Other highly regarded *Doctor Who* stories also have ill-considered or poorly executed monsters. Beautifully considered, *The Caves of Androzani* remains a thrilling and tragic tale. ■



Left:
Heroic sacrifice for the Tenth Doctor.

THE CAVES OF ANDROZANI

STORY 135

PART ONE

The TARDIS lands on the desert world of Androzani Minor. The Doctor and Peri discover signs that a spaceship has recently landed with tracks leading to some "blow holes" created by the planet's superheated mud core. [1] Exploring the caves, Peri slips into some fungus which stings her leg. The Doctor examines the fungus; he thinks it is harmless.

A gang of gunrunners, led by Stotz, hears the Doctor and Peri approaching and retreats, leaving weapons. Soldiers arrive and capture the Doctor and Peri.

In a skyscraper on Androzani Major, the Chief Director of the Sirius Conglomerate, Krau Morgus, is informed by his secretary Timmin that General Chellak has captured two gunrunners. [2]

Stotz and his subordinate Krelper watch as some soldiers start emptying the weapons dump. The gunrunners attack the soldiers with gas bombs and recover the weapons.

The Doctor and Peri are brought before Chellak in his office. He accuses them of supplying arms to android rebels and their leader, Sharaz Jek. [3]

Morgus contacts Chellak and demands to see his captives, but when they are brought before him on the holographic screen, he loses all interest. Instead, he tells Chellak to have them executed.

Locked in a cell, the Doctor apologises to Peri for allowing his curiosity to get the better of him. [4] They do not realise they are being monitored by a black-clad figure in a workshop.

Morgus meets the President of Androzani Major. He wants the war on Minor ended, so the supply of spectrox can be resumed. When taken regularly, it allows people to extend their lifespan. [5]

Lieutenant Salateen leads the Doctor and Peri from their cell. They are clothed in red robes and face a firing squad. [6] The execution squad opens fire...

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PART TWO

The Doctor and Peri slump forward... but they have been replaced with androids! The real Doctor and Peri have been taken to Sharaz Jek's lair.

Krelper tells Stotz he wants out. Stotz forces him to the edge of a cliff and stuffs a poisoned capsule into his mouth, [1] only relenting at the last moment.

The Doctor and Peri are joined by Salateen – the real Salateen, the other Salateen with Chellak being an android duplicate. Salateen is amused to discover that Peri is suffering from spectrox toxaemia. [2] It is lethal within two days, and the only antidote is the milk of a queen bat. Unfortunately, all the bats have gone down to the deeps where there is no oxygen – and they can't leave Jek's lair as there is an android on guard outside. The androids are programmed to kill humans unless they are wearing special belt plates.

Peri wonders why Jek wears a mask. He snaps at her, then explains that he was betrayed by Morgus and scalded in a mud burst. Now he wants his revenge. [3]

Jek meets Stotz but refuses to pay for weapons he never received.

The Doctor confronts the android left on guard – which recognises that the Doctor is not human, and doesn't shoot him. [4] The Doctor deactivates it and heads into the tunnels with Salateen and Peri.

Jek offers Stotz two kilos of spectrox and Stotz agrees. While Jek goes to fetch it, Stotz explains to Krelper that the spectrox store is nearby, so they can kill Jek and help themselves. [5]

The Doctor, Salateen and Peri are attacked by an android. The Doctor is knocked out. Salateen shoots it and drags Peri away.

The Doctor comes around. Hearing the gunrunners approach, he hides. Then a Magma Creature lunges out of the shadows... [6]

PART THREE

The gunrunners distract the creature, enabling the Doctor to escape.

Salateen reaches Chellak's office with Peri. He tells Chellak that he has been held prisoner in Jek's lair for months and has been replaced by an android spy.

Stotz and his remaining men find their way blocked by Jek and his androids. They discover the Doctor hiding nearby and Jek uses his androids to force him to admit that Peri is with Salateen. [1]

Salateen and Peri hide in Chellak's quarters as Chellak talks to the android Salateen – but the android detects Salateen and Peri's presence. [2]

The Doctor – now suffering the effects of spectrox toxaemia – is chained up in Stotz's ship. It takes off, on course for Androzani Major. Stotz blindfolds the Doctor while he talks to the boss, Morgus.

Seeing the Doctor on his screen, paranoid Morgus becomes convinced he must have been sent to investigate him – by the President! [3]

Chellak sends the android Salateen on a fool's errand. Instead, the android reports to Jek, informing him that Chellak has Peri hidden in his quarters.

Left alone, the Doctor frees himself using an exposed laser beam.

Jek sneaks into Chellak's quarters, drugs Peri and kidnaps her.

Morgus calls the President in for a meeting, claiming to have heard of a plot to assassinate him. Then he shoves the President down an open lift shaft! [4] That done, Morgus informs Timmin he is flying to Androzani Minor on a peace mission.

Peri regains consciousness, back in Jek's lair. She realises that he has been driven insane by years of solitude. [5]

The Doctor sets the spaceship to crash land on Androzani Minor. Stotz cuts his way through the door onto the bridge but it's too late. The Doctor tells him, "I'm not going to let you stop me now!" [6]


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PART FOUR

The spaceship crashes on Androzani Minor. The Doctor flees across the desert, dodging gunfire from Krelper and the gunrunners. [1]

Salateen leads Chellak and his men through the tunnels towards Jek's lair – and they are ambushed by an android. It kills Salateen before being destroyed.

The Doctor is nearly caught, but then there are a series of geyser-type explosions around him.

Despite being warned of an impending mud burst, Chellak orders his remaining men forward. [2]

Krelper returns to the spaceship to find Morgus in the pilot's seat. Stotz dismisses the other gunrunners, then Morgus outlines his contingency plan; they must steal Jek's private hoard of Spectrox.

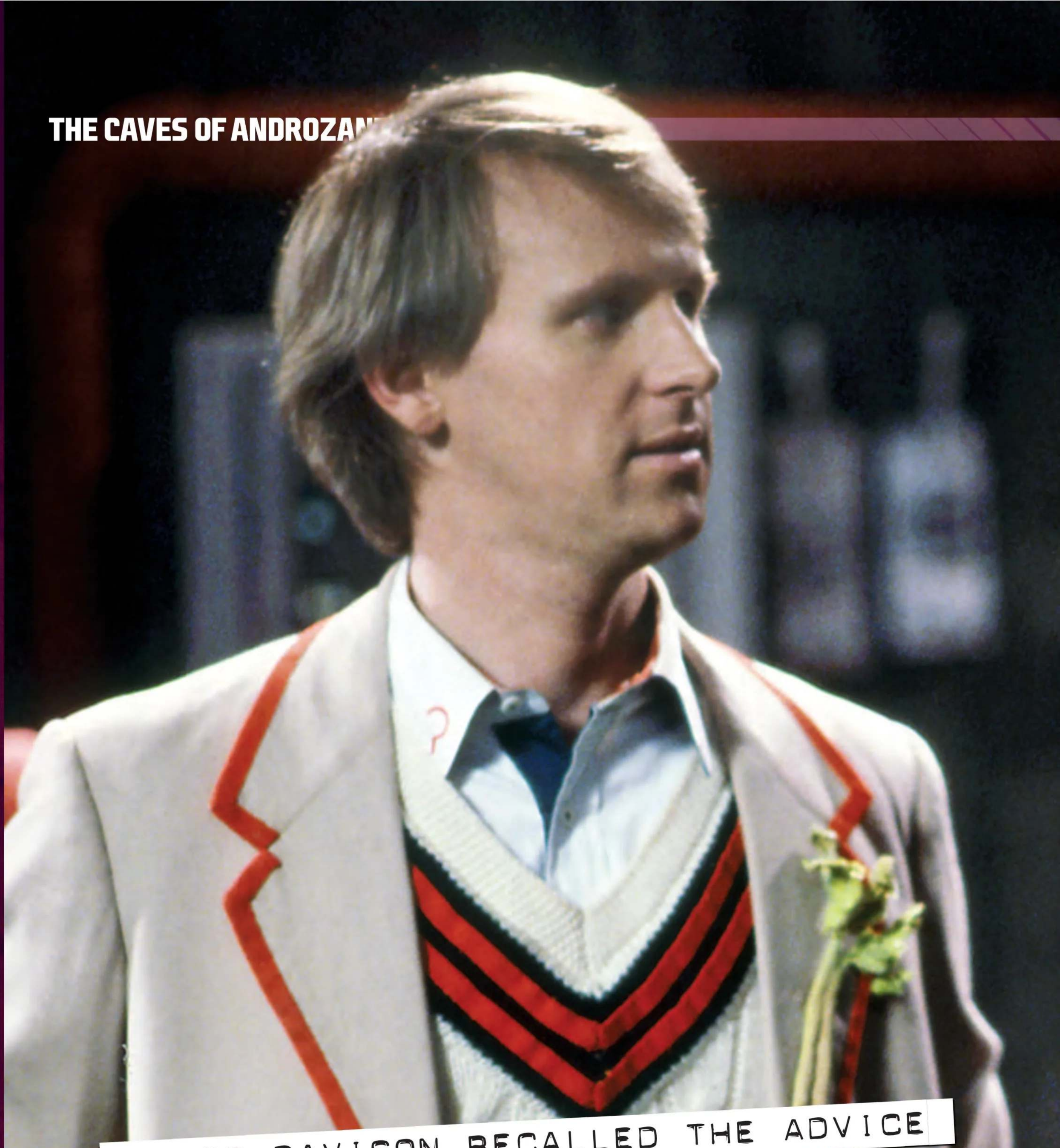
Chellak reaches Jek's lair but Jek pushes him outside into the boiling mud, then crawls under a table, whimpering. [3]

Morgus is contacted by Timmin, who has betrayed him. [4] Krelper and the other gunrunners say they want to go back to Major, so Stotz kills them.

The Doctor reaches Jek's lair. Jek shows the Doctor where the queen bats are and gives him an oxygen cylinder. The Doctor descends into the deeps, locates a queen bat and collects some milk.

Morgus and Stotz enter Jek's lair. Jek rips off his mask, revealing his horrific injuries. [5] Stotz shoots at him, only to be killed by the android Salateen. Jek electrocutes Morgus then dies in the android's arms.

The Doctor returns, carrying Peri back to the surface. As the ground explodes, he reaches the TARDIS and stumbles inside. He gives Peri the bat's milk and she is restored to health. The Doctor, however, must face death. He pictures his former companions, and the Master willing him to die, [6] before he regenerates into his sixth incarnation. "Change, my dear. And it seems not a moment too soon."



'PETER DAVISON RECALLED THE ADVICE GIVEN TO HIM BY PATRICK TROUGHTON: "DON'T STAY MORE THAN THREE YEARS."'

Pre-production

Around October 1982, during production of his second series of *Doctor Who*, Peter Davison was uncertain whether or not to extend his initial three-year contract. Disappointed by the lack of time spent making *Doctor Who*, he'd see other actors of his own age tackling different roles at the BBC; furthermore, the two sitcoms which he had worked on in tandem with *Doctor Who – Sink or Swim* and *Holding the Fort* – had both ended. Davison also recalled the advice given to him by Second Doctor actor Patrick Troughton when the pair had met in the BBC car park shortly after Davison had been given the series' lead role: "Don't stay more than three years." Production of the 1983 series had been plagued by industrial unrest, in addition to which he had been saddened that Sarah Sutton's contract as Nyssa had not been renewed while he also questioned the quality of some of the scripts. In February 1983 he had learnt that a new companion was to be introduced in the form of American

THE CAVES OF ANDROZANI

STORY 13[illegible]



Above: Chellak needs Peri's co-operation.

student Perpugilliam Brown; Davison believed that this was a move by producer John Nathan-Turner to attract the growing USA market for *Doctor Who*, but firmly believed that this was the wrong direction since the series' appeal in America was its Britishness. After considering a fourth year, he made his decision while filming the Christmas Special of *All Creatures Great and Small* in spring 1982 after discussions with his co-stars Christopher Timothy and Robert Hardy.

In March 1983, Davison informed Nathan-Turner that he would not be extending his contract; his previous agreement for 26 programmes with the BBC dated Monday 8 November 1982 had not included an option on a fourth year. The producer opted to make the next Doctor's début the final serial of the 1984 series, thus allowing viewers to get fully acquainted with the character's sixth incarnation. Davison's Doctor would, therefore, be written out in the year's penultimate serial – a move which Davison was initially unhappy about.

The writer selected for Davison's swansong was Robert Holmes. Holmes' regular work on *Doctor Who* had ended in 1978 after delivering *The Power of Kroll* [1978/9 – see Volume 30]; since then he had taken on various script-editing and writing assigments. Nathan-Turner had resisted using too many 'old hands' on *Doctor Who*, but script editor Eric Saward had grown to admire Holmes' work.

Around July 1982, Saward had advocated Holmes as the writer of the proposed 20th anniversary serial *The Six Doctors*. Because of the many old characters he was forced to include, Holmes never felt settled and dropped out in October. In contrast to *The Six Doctors*, Saward offered Holmes almost total freedom on the new commission, the only demand being that the Davison Doctor was written out. Holmes was keen to tackle this, since he had not written for Davison and knew that the final story of a Doctor guaranteed high drama. While Holmes disliked writing detailed storylines, Saward knew that this would be required by Nathan-Turner.

A scene breakdown titled *Chain Reaction* was commissioned on Friday 6 May with a target delivery of Monday 23; the title referred to the interlinked elements in a gun-running plot. In its earliest form, the Doctor was to succumb to a combination of exhaustion and physical wounds inflicted by the gun-runners.

A disfigured man

As with many of his earlier serials, Holmes – aware that pure science-fiction plots lacked points of familiarity for the audience – drew upon classic films for inspiration. The three films which Holmes had in mind were *House of Wax*, *The Hunchback of Notre Dame* and *The Phantom of the Opera*. *House of Wax*, a 1953 film starring Vincent Price, concerned a sculptor, mutilated by a fire at his wax museum, who used dead bodies to form the basis of a new exhibition striving to recreate beauty.

The Hunchback of Notre Dame hailed from Victor Hugo's 1831 novel *Notre Dame de Paris*; here Quasimodo, a deformed bell-ringer, rescued gypsy girl Esmerelda. There were three film versions starring Lon Chaney in 1923, Charles Laughton in 1939 and Anthony Quinn in 1956.



The most significant influence was *The Phantom of the Opera*, the tale of a masked, disfigured man, Erik, who abducted the prima donna of the Paris Opera House, descending to his secret lair in the sewers. Gaston Leroux's 1911 novel had been filmed on three occasions, with Lon Chaney in 1925, Claude Rains in 1943 and Herbert Lom in 1962; Holmes had previously used elements of it in his earlier serial *The Talons of Weng-Chiang* [1977 – see Volume 26].

The scripts, now called *The Caves of Androzani*, were commissioned on Thursday 28 July – the day Davison's departure was announced via a press call; this was reported on the BBC News, although it had been hinted at on BBC1's *Take Two* on Tuesday 21 June – and the manner in which incoming co-star Nicola Bryant learnt about his departure. Since June, it had been agreed that Colin Baker would be Davison's successor, although this had not been made public. Various newspapers carried the story the next day, with Davison saying that he had enjoyed working with guest cast members, but to stay longer might damage his career by causing him to become typecast. With Nathan-Turner in attendance, Davison spoke to Fran Morrison of *South East at Six*, the local opt-out on BBC1's *Nationwide*, on Friday 29 July. Nathan-Turner commented that they were considering an older actor to replace him; Baker's casting was formally announced on Friday 19 August.

Overshooting the target date of Tuesday 30 August, Holmes delivered his first two scripts in late September and the remainder in October. Descriptions of



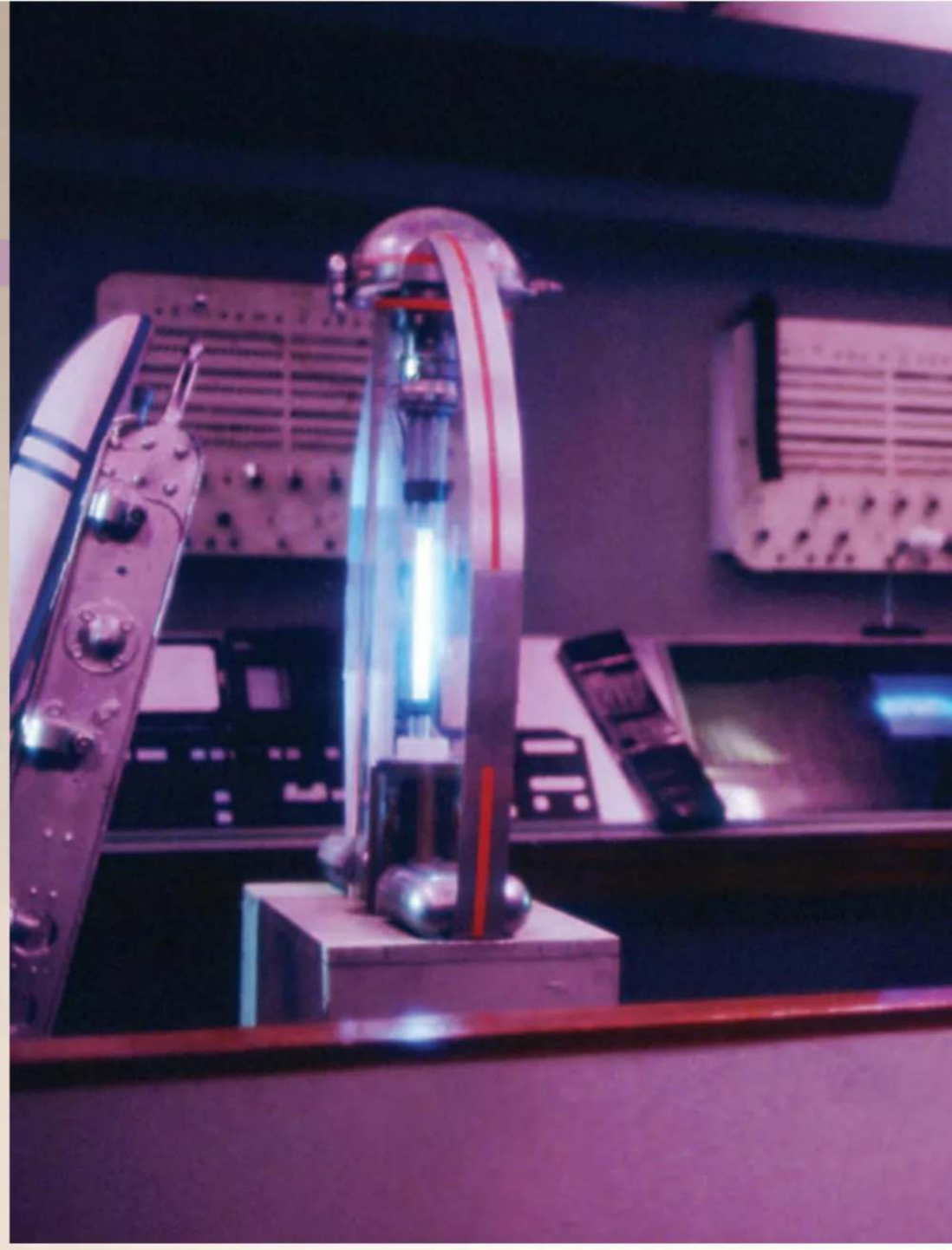
Connections: Caving

When discussing the difference between caves and blowholes, the Doctor says that it would make a difference to a "speleologist". A speleologist is somebody who engages in the study of caves.

Left:
What is Sharak Jek hiding behind the mask?

the main protagonists were minimal: General Chellak was 'a burly, grey-haired man' whose troops wore 'workaday combat gear'; of Morgus' behaviour, 'when angry, his slow delivery rarely rises above a whisper' and he rubs 'an eye which has started to twitch'; Timmin was a 'statuesque secretary'. Sharaz Jek was introduced in Part One as a figure whose 'head is covered by a stiff leather hood with eye and mouth slits'. Originally, his face was to be shown when he is unmasked by Chellak early in Part Four: 'We see a hairless skull devoid of most facial flesh until below the nose. From there it falls away into the neck like mouldering green cheese.' One of the androids in Jek's workshop was described in Part Two: 'It is one of his rougher models. Many of the work-androids have been left gruesomely unfinished, possessing only one necessary eye or a bare semblance of a face.'

The Magma Creature was described in Part Two as a 'scaly muddy hulk... [it] has the body armour of a gigantic armadillo, slavering crocodile jaws, and the short powerful rear legs of a Tyrannosaurus. Bullets bounce off'; in Part Four, other



descriptions emphasised its 'short rear legs' and 'scaly foreleg'. The other alien creature was the queen bat in Part Four: 'About five feet from head to toe, covered in black fur... It is wrapped in its scaly wings and its head is more that of a lizard than a bat.' As the Doctor milks the bat, Holmes suggested: 'We pan down from this bucolic scene with its overtones of dimpled dairy maids and hay-scented cow byres, and close on the bat's head, somewhere by the Doctor's knee. A lizard eye blinks open, glowing green, then slowly closes again.'

Various elements were dropped during the script editing process. In Part One, Chellak was unimpressed by Morgus, complaining about "that little man with the big desk" after Salateen announced the Doctor and Peri's capture. Many of Chellak's scenes were longer, such as the discussion of the creature which Salateen said lived in the deeps, coming up to blue level to feed; Chellak said that he'd lost five men to it in six months, and consequently "when we've dealt with Sharaz Jek, I think [we'll] have a hunting party before we return to Major".

Below:
The Doctor and Peri face execution under the red cloth.





In Part One, it was to be made clear that Jek was connecting two coffin-like vats to the video equipment on which he could see images of the Doctor and Peri. At the end of the episode, the bodies of the Doctor and Peri were to be seen "kicked and torn by the bullets. They slump down the posts, held loosely by their bonds."

In Part Three, when Jek spoke of retrieving Peri, he was to refer to her as "that pretty little featherhead". The spectrox toxaemia poisoning, which had now been developed as the reason for the Doctor's regeneration, was described as causing a 'curious purple mottling' on Peri's legs. Stotz originally left his cohorts alive when he and Morgus left the spacecraft, and Holmes described the mud-burst as sounding like 'a million whistling kettles'.

Among his few alterations, Saward inserted the closing dialogue establishing the new Doctor following discussions with Colin Baker and Nathan-Turner, and added a reason for the Fifth Doctor wearing a stick of celery on his lapel at the demand of Peter Davison who had been assured in 1981 that this fashion accessory would be explained before he left the series (the explanation that the Doctor was allergic to gases in the "Praxsis range of the spectrum" was inspired by Saward's own Praxsis 35 typewriter). Two scenes in Part Three were extended: Salateen talking to Peri in the General's quarters, and Jek telling Peri how Morgus destroyed his life. The massacre sequence in Part Four was rewritten.

Regeneration reunion

For the regeneration itself, Nathan-Turner drew upon the flashback sequence showing the Fourth Doctor's companions in Tom Baker's swansong *Logopolis* [1981 – see Volume 33]. Since all of Davison's past companions had been invited to the wrap party after recording, it was planned to have each record new lines of dialogue to camera. Saward wrote these, although at this stage both Nyssa and the Master were omitted: Sarah Sutton was due to feature in *Cinderella* over Christmas, when production was planned, and negotiations over Anthony Ainley's fee were still underway.

In a bid to prove that a fan 'mole' was getting access to his production office, Nathan-Turner listed Holmes' serial on his planning board as *The Doctor's Wife* – and the title was duly reported in a fanzine. The director to whom Nathan-Turner offered the story was Graeme Harper, with whom he had worked on previous *Doctor Who* serials since 1971; the pair had also been the assistant floor managers on *The Pallisers* over 1973/4 and had known each other in the drama department since the 1960s. In October 1980,

Left: The Doctor sees a way out.



Connections: Wordy medic

- The Doctor describes Peri's spectrox rash as "urticaria", which is another way of saying hives, or a red rash with raised itchy bumps.

Connections: Military term

Chellak refers to Salateen as his ADC. This is an abbreviation for *aide de camp*, denoting a soldier who serves as an assistant or secretary to a high ranking officer.



Harper had been production assistant on *Warriors' Gate* [1981 – see Volume 33], keeping a cool head during a highly problematic production. Harper was keen to direct *Doctor Who* and get to grips with its technical challenges, and asked Nathan-Turner after *Warriors' Gate* if he could work on the show. The producer told him to complete the BBC's director's course first. Harper did so, indicating to Nathan-Turner at a Christmas 1982 party that he was still interested. At this point, Harper was scheduled to work on the BBC hospital soap *Angels*, and Nathan-Turner decided to wait and see the finished results. Harper then worked on the play *The Hope and the Glory*, and in August 1983 he received a telephone call from Nathan-Turner offering him a *Doctor Who* serial. However, Nathan-Turner could only hire freelance directors, meaning that Harper had to resign from the BBC.

Harper was broadly delighted to read Holmes' scripts, although he was concerned that the story was relatively studio-bound. Harper telephoned Holmes, noting the elements derived from *The Phantom of the Opera*; the pair shared many subsequent discussions. Harper wanted the piece to appear very real, opting to have actual machine guns firing blanks in studio, as opposed to laser beams; it was to be straight drama with elements of black comedy. The director also studied tapes of previous stories, noting in particular how TARDIS scenes were usually framed.

The designer was John Hurst, who had previously worked with Harper on *Planet of the Daleks* [1973 – see Volume 20]. Make-up designer Jan Nethercot had previously been an assistant on the series, while costume designer Andrew Rose had worked on *Planet of Evil* [1975 – see Volume 24]. Visual effects were assigned to Jim Francis, an assistant on *The Armageddon Factor* [1979 – see Volume 30] who had since worked on *Blake's 7* and *The Hitchhiker's Guide to the Galaxy*.

Casting Sharaz Jek

Harper started casting guest roles in early October 1983. For the masked Sharaz Jek, Harper wanted an elegantly moving actor with a rich, powerful voice – ideally the singers David Bowie or Mick Jagger. Oliver Tobias was offered the part on Monday 10, followed by Tim Curry on Wednesday 19. For Salateen, Harper approached Roger Daltrey on Wednesday 26, but also interviewed Christopher Gable, a former ballet dancer turned actor whom he recalled from a show he had worked on in Bristol in the 1970s; Gable had impressed Harper in the film *The Boy Friend* and had more recently featured in the BBC series *The Devil's Crown* and *Tycoon*. A few days after the reading for Salateen, Gable's



Right: John Normington as the corrupt Morgus.

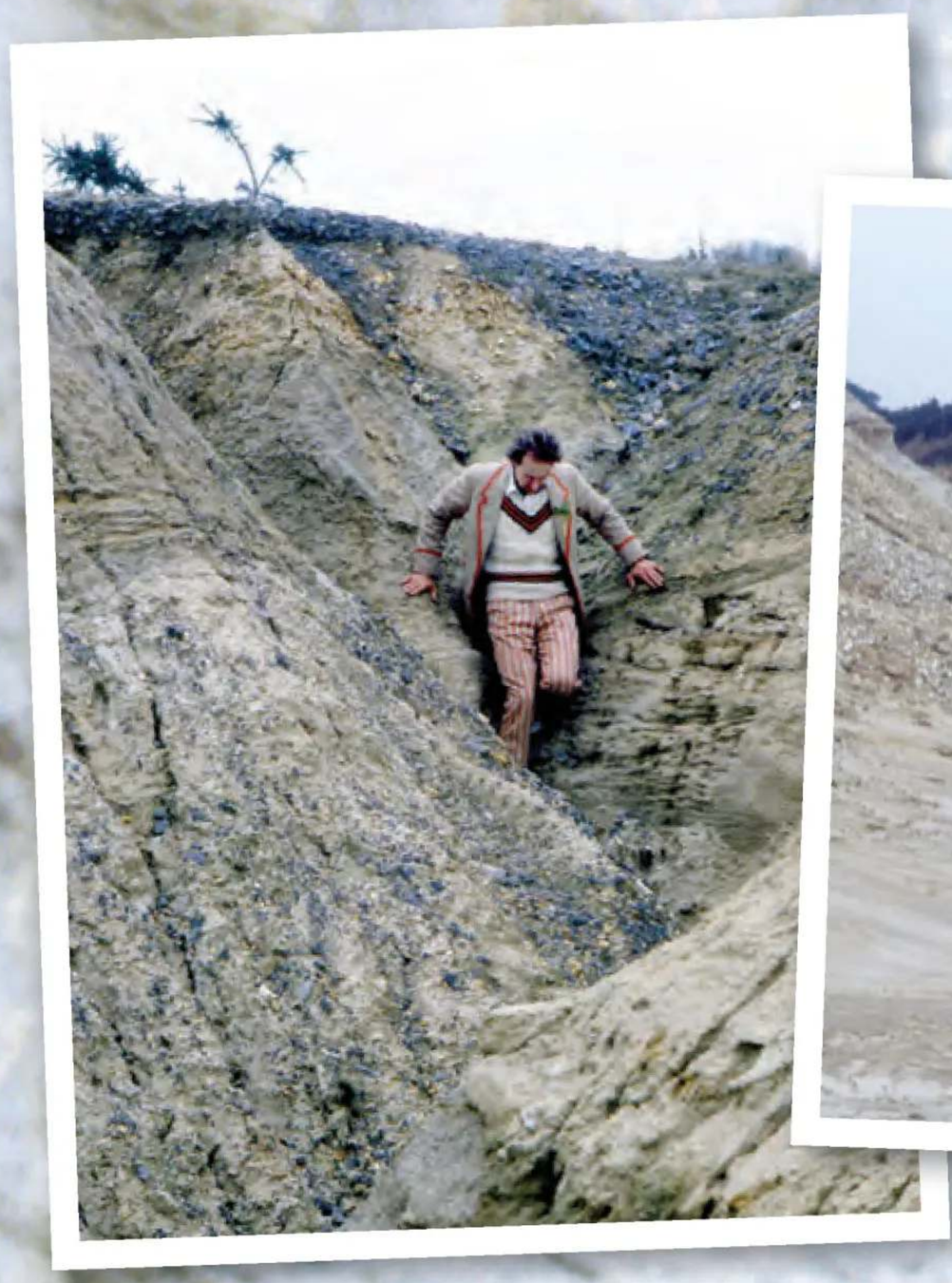


Above: Prisoners of Sharaz Jek.

agent rang and said that Gable would agree to any role, but was particularly interested in Jek; Harper had not believed that Gable would be interested in a masked part. Gable was duly cast, and the Salateen role went to Robert Glenister, Peter Davison's co-star from *Sink or Swim*. Harper felt that Glenister had the ability to imply rapid mood changes with his eyes alone. Davison was delighted to be working with Glenister again and the two had a history of making each other giggle. Michael Angelis was approached for Stotz on Friday 7, although Harper eventually got his first choice, Sunderland-born Maurice Roëves, with whom he had worked on the 1981 BBC serial *The Nightmare Man* and was now based in America. Ronald Lacey and Ian Holm were approached on Saturday 8 and Thursday 13 respectively regarding Morgus, but the part went to John Normington, whom Harper recalled playing an unsettling role in the BBC1 crime series *Murder Most English*; Harper told Normington that he saw Morgus as a character similar to that played on the big screen by Peter Lorre. The President was also offered to actor A Steedman (presumably Tony Steedman) on Monday 10; this eventually went to David Neal who had appeared in Southern children's serials such as *The Flockton Flyer* and *Noah's Castle*. Harper wanted to offer the part of Krelper to an old friend, Michael Craze, who had played the Doctor's companion Ben Jackson in the mid-1960s; this was vetoed by producer John Nathan-Turner, who had regarded former assistant Jacqueline Hill's playing another role in *Meglos* [1980 – see Volume 32] to have been a failed experiment. Krelper was played by Roy Holder, a former child actor whose film credits included *Whistle Down the Wind* and who had appeared in Thames' *Ace of Wands*. Like Gable, South African-born Barbara Kinghorn, cast as Timmin, was a dancer, while Harper had met Martin Cochrane – playing Chellak – while working on *The Pallisers* in 1974 and had since directed him in episodes of *Angels*. ■

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STORY 135





Production

It was decided that the scenes set on Androzani Minor's surface could be completed on location over three days, Tuesday 15 to Thursday 17 November 1983. The location chosen was Masters Pit, Gallows Hill at Wareham in Dorset; the crew was based at Stoborough Heath. The BBC paid local pheasant shooters a fee not to fire their guns during the three days' filming.

Shooting began on the Tuesday afternoon from 1pm, when Peter Davison and his new co-star Nicola Bryant appeared in sequences showing the Doctor and Peri arriving in the TARDIS in Part One and departing in Part Four. A number of explosive mortices containing peat and water were triggered on location to simulate the mud-bursts. Davison found carrying Bryant over the sands very strenuous; both actors were made up with circles of latex, indicating spectrox toxaemia. Bryant had a cold during filming and was losing her voice as well as suffering from mild frostbite on her legs, so director Graeme Harper released her from shooting early; the show's new regular found this location a strong contrast to her previous filming session in Lanzarote.

Work for the next two days began at 8.30am. On Wednesday 16, the team hit problems on scenes involving Stotz,

'A NUMBER OF EXPLOSIVE MORTICES CONTAINING PEAT AND WATER WERE TRIGGERED ON LOCATION TO SIMULATE THE MUD-BURSTS.'

THE CAVES OF ANDROZANI

STORY 135

Connections: Decorative vegetable

- The Doctor's lapel-worn celery is discussed early in the story. This decorative item was first attached to the Doctor's coat in *Castrovalva* [1982 – see Volume 34], and later replaced in *Enlightenment* [1983 – see Volume 37]. In both cases, the environments the celery was taken from technically didn't exist.



Krelper and the gunrunners; Graeme Harper wanted to tighten up dialogue, and revisions were agreed over the phone with Nathan-Turner and Saward. Five scenes were due to be filmed on this day: the gunrunners discussing Jek's payment as they ate in Part One; three sequences showing Stotz talking to Jek via a newly assembled portable radio link in Part Two; and a Part Two scene in which Stotz nearly killed Krelper with a poison capsule. For some reason, only the last of these scenes was completed; this was difficult to shoot, with the cameraman balanced on the edge of a cliff with the actors. The remainder (bar some Part Two dialogue in which Stotz argues with Jek) were rescheduled for studio.

Likewise, the Thursday's first scheduled scene – the Doctor being herded across the dunes by the gunrunners in Part Three – was reworked for studio. The remaining scenes, an exhausting chase sequence, took almost a day to film; Harper relished this, recalling how 1970s producer Barry Letts had encouraged him when he'd worked on the runaround sequence in *Planet of the Spiders* [1974 – see Volume 21]. Stuntman Gareth Milne doubled for Davison for the Doctor's fall into the ravine when pursued by the gunrunners at the start of Part Four. The weapons used were Uzi machine guns, which Jim Francis fitted with fake gas cartridges in accordance with Harper's instructions. During the chase sequence, one of the detonator charges threw a speck of grit into Davison's eye, causing production to be stopped while the actor was attended to.

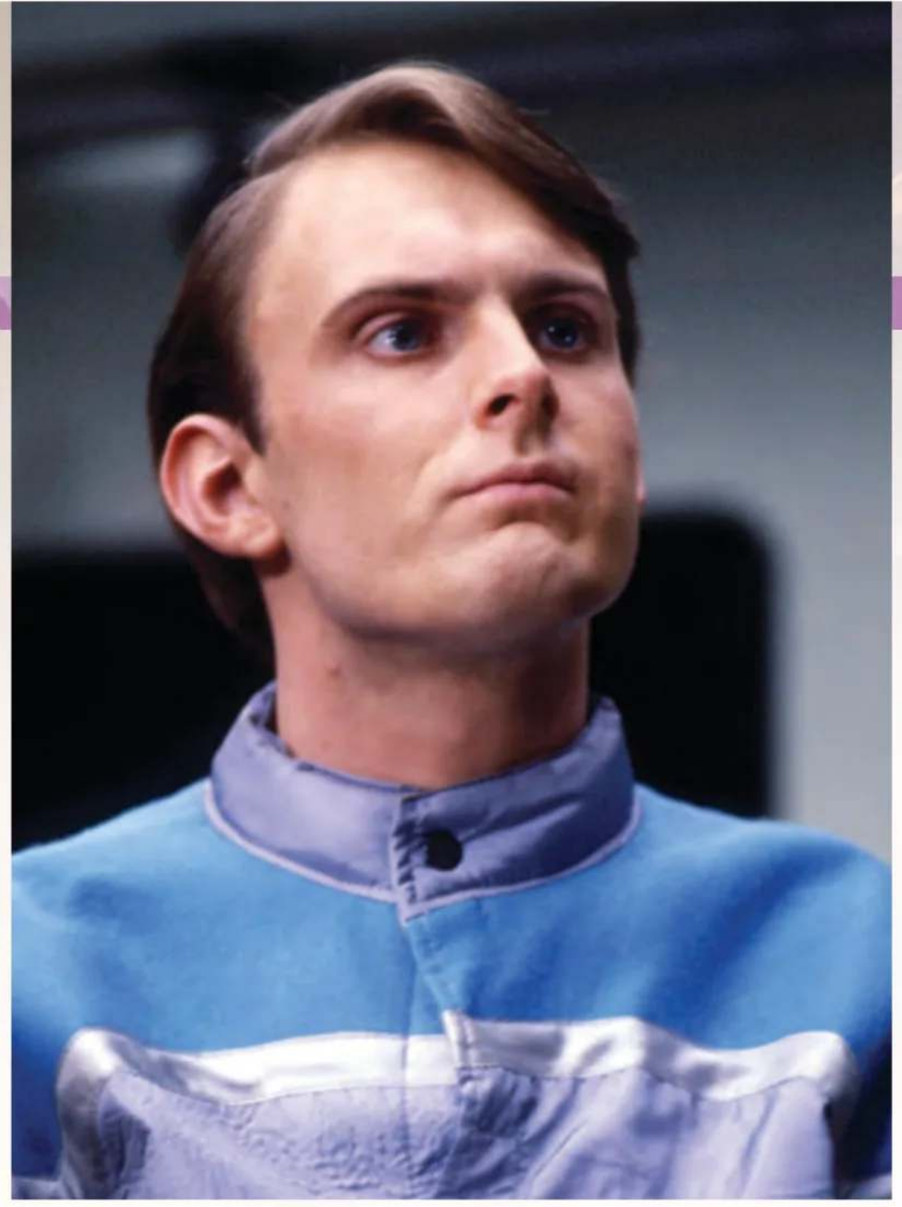
The Drama Early Warning Synopsis for the serial was issued on Friday 18 November and emphasised the guest stars of Christopher Gable and Robert Glenister, plus the presence of the Magma Beast.

On Monday 21 November, as rehearsals for *The Caves of Androzani* began at Acton, Davison was required for a publicity appearance in the run-up to the broadcast of *The Five Doctors* [1983 – see Volume 37], joining Richard Hurndall (who played the First Doctor in the Special) on *Blue Peter*.

When the cast reassembled at Acton on Monday 28, they learned that a scenery shifters' strike had begun. This caused disruption at Television Centre, and the abandoning of the two-day recording session scheduled for Thursday 1 and Friday 2 December. Harper was forced to rearrange his recordings, taking over a two-day studio session in early January 1984 which had been allocated to the subsequent story, *The Twin Dilemma* [1984 – see Volume 40]; that story's location filming, planned for late December, was put back to February.



Right: Jek hides in the shadows.



Left:
Salateen – but which one?

When it became clear that the studio dates would be changed, it was hoped to originally remount the lost two-day session over Wednesday 4 and Thursday 5 January 1984. Maurice Roëves (Stotz) had to be flown over from the United States specially, so abandoning the filmed footage and reshooting it with a new actor was briefly considered – but eventually the money was found to secure Roëves' presence in the UK.

With industrial action resolved in mid-November, rehearsals for the revised first block recommenced on Sunday 4 December; Colin Baker joined rehearsals on Saturday 10.

The first recording session took place in studio TC6 at Television Centre (moved from TC1 as planned) and ran from Thursday 15 to Saturday 17 December; each day's recording took place between 2.30pm and 6pm, then 7.30pm and 10pm. For the first day, Harper tried to record Part One largely in story order, and wanted all the main sets to be available so he could shoot on them as needed. Harper liked to work from the studio floor, with many sequences captured on a handheld camera; he was also keen to use mixes as opposed to cuts to change scenes.

Scheduled first were scenes in the cave where the Doctor and Peri entered, followed by scenes in the gallery where the gunrunners waited, Chellak's Office, Conglomerate HQ and a scene in Jek's workshop. Jek's mask was made of tanned leather and mounted over a balaclava arrangement; Harper had wanted its design to look like Masai face painting, which inspired Andrew Rose to base the finished version on a photo of a Zulu warrior in war paint. For his performance as Jek, Gable adjusted his voice, reasoning that the character's vocal chords would have been scorched. The cave sets were very tall, but simply and cheaply constructed to stay within the tight budget. The cave maps in Chellak's office were prepared with assistance from Frank Baguley of the National Caving Association, while the animated maps seen in Jek's workshop were created on BBC Model B microcomputers.

Clever effects

A holographic effect designed by Dave Chapman was used for the discussion between Chellak and Morgus, with Harper recording from both sets at once; this placed the image of Martin Cochrane inside a video-effect haze on the Conglomerate set, allowing John Normington to walk around it. Ian Staples, playing a soldier in Part Four, also provided the Signals voice in Part One, while Robert Glenister pre-recorded some of his android double's dialogue for Part Three. The movement of Morgus' lift was achieved by clever lighting effects.

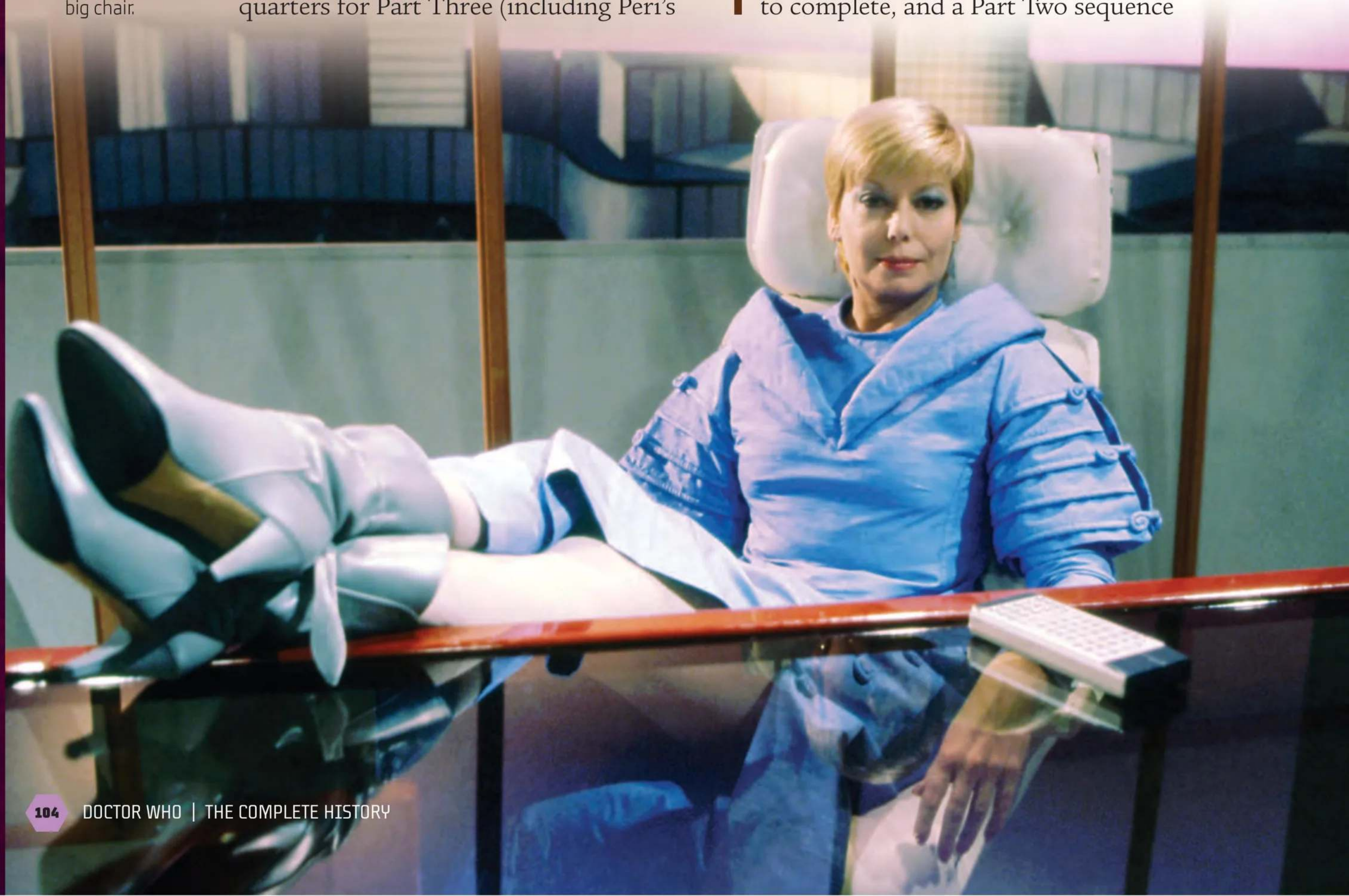
Stotz's attack on the patrol in the narrows was recorded next, followed by Jek watching Chellak's return to the HQ cave and Salateen issuing the belt plates in Part Three; after this came a couple of scenes outside Chellak's HQ for Parts One and Three, whereupon the cameras moved

to the cave and narrows sets for various scenes, including the Doctor staggering along in Part Four, Jek meeting Stotz in Part Two and the Doctor's recapture in Part Three. The start of Part Three was scheduled for near-sequential recording next; however, not all of this was recorded by the end of the evening. Harper's desire to make the programme look dynamic had required a lot of scenes to be recorded shot by shot, which had proved very time-consuming. Recording on this first evening overran by 30 minutes.

It was planned to begin Friday 16 with the close-ups of the companions for the regeneration sequence, but this had been rescheduled to the new final recording day; some scenes in Chellak's office not completed the previous day were recorded instead. Work was then to continue with scenes inside Chellak's office and quarters for Part Three (including Peri's abduction), followed by the revelation of Peri's disappearance in the cave HQ. The cameras then moved to both the Conglomerate HQ and Chellak's office for scenes in Parts One and Two which required another 'hologram' conversation; Morgus' asides to camera were a happy mistake, arising from Harper's directions being relayed incorrectly to John Normington on the studio floor.

Detention cell scenes featuring Peri and the Doctor were recorded next, followed by the remaining cave HQ scenes for Parts One and Two, including the Part One cliffhanger execution, where dummies were substituted for Davison and Bryant; a VHS recording of this was then seen by Jek on the workshop monitors. Following this, the later Part Three scenes set at Conglomerate HQ were recorded. This required a half-hour overrun to 10.30pm to complete, and a Part Two sequence

Below: Krau Timmin takes over the big chair.



showing the Doctor, Peri and Salateen running into androids on the cave sets was abandoned. The android masks had been constructed by freelance prop-makers Imagineering; one of these included a rotational mechanism for its single eye.

Cave scenes

The afternoon of Saturday 17 began with many of the remaining cave scenes for Parts One to Three, including most of the gunrunners' scenes which had been rescheduled from location. The cameras then moved to the control room set of Stotz's ship and Conglomerate HQ to record the Stotz/Morgus communications in Part Three, followed by all the remaining control room scenes for Parts Three and Four. The control room displayed a VHS copy of the location filming on a monochrome monitor, with VHS of the filmed planet footage used for the cliffhanger, plus a relay of Normington – who was on another part of the same set, which also represented Morgus' shuttle – to a colour monitor. The set included a Styrofoam door which Stotz's men could burn their way through at the end of Part Three. The chains which the Doctor burned through had a release catch which Davison operated out-of-shot.

Work then moved back to the caves for the Doctor's encounter with the Magma Beast bridging Parts Two and Three. However, even with a 15-minute studio overrun, the resolution of this sequence, showing the gunrunners in the narrows at the start of Part Three, had to be held over until the next studio session. The time-and-money-consuming Magma Creature costume had been built by visual effects, and included a heavy, fully automated head with moving eyes and 'smoking' nostrils; the costume was not completed until shortly before recording, meaning that extra Colin Taylor had little chance to rehearse in it. Nathan-Turner was less than happy on seeing the creature in studio.



Above: Krelper meets the boss.

The crew now split up for a fortnight over Christmas. Rehearsals restarted on Friday 30 December, but due to the delay some of the crew was no longer available. Jan Nethercot was replaced on make-up by Shirley Stallard, a newcomer to the show, while Stuart Brisdon, who had been assigned to *The Twin Dilemma*, was to supervise Jim Francis' effects; Brisdon had previously worked on *Mawdryn Undead* [1983 – see Volume 36].

The second recording session ran in studio TC6 between Wednesday 11 and Thursday 12 January 1984; unusually, Nathan-Turner ensured that images were not relayed to the viewing gallery, in order to keep the serial's climax secret.

Recording on Wednesday afternoon began in the General's quarters, which had been re-erected to complete the two Part Three scenes lost on the first studio day. Following this, the cameras moved to Jek's larger base set for the bulk of the scenes in the workshop and armoury in Parts Two and Three and the start of Part

THE CAVES OF ANDROZANI

STORY 135

Connections: Respiratory bypass

- The Doctor's survival in the lowest levels of the Androzani Minor cave system with no oxygen are consistent with his Time Lord constitution and a respiratory bypass system as first mentioned in *Pyramids of Mars* [1975 – see Volume 24].





Right:
The Doctor pleads with Jek.

Four; in Part Two, when the android saw the Doctor's two hearts, Peter Davison wore a special lifejacket-like outfit over his costume, devised by Rose, which had two metallic hearts affixed to it. After this, the previously abandoned cave scene showing the Doctor's party meeting the androids in Part Two was recorded; a pyrotechnics dummy was used for the exploding android. This was followed by a Part Four workshop scene showing Jek tending to Peri, plus cave scenes showing both Chellak pursuing Jek and the fake Salateen being summoned by Jek.

Death plunge

The final studio day, Thursday 12, included a morning session between 11am and noon; part of this was spent recording model effects material to mix in with the President's death plunge in Part Three. The single lines of dialogue from the Doctor's companions were recorded on this day, using actors Janet Fielding and Mark Strickson, who were both still under contract, Sarah Sutton (who was suffering from chicken pox), Matthew Waterhouse and Anthony Ainley (who wore a badge reading 'Kill the Doctor' off-camera); these were recorded against black drapes for insertion into the regeneration. Gerald Flood had pre-recorded his Kamelion dialogue on Monday 31 October 1983 along with material for *Planet of Fire*.

Most of the day's action was devoted to Part Four. Various cave scenes were recorded, including Stotz and Morgus hearing the mud-burst, the Doctor explaining to Peri about his celery in Part One, Stotz and Morgus discussing terms in Part Four, the Doctor looking down at the mudflow in Part Four, Jek meeting the fake Salateen in Part Three, plus the massacre and its aftermath in Part Four.

Since Harper was running badly behind schedule, many key sequences had to be compressed into just the few hours of the evening session remaining. Consequently, Nathan-Turner despatched Eric Saward and Robert Holmes to the BBC bar in order to cut the script. There were three main cuts made by writer and script editor. The opening scene in the TARDIS was truncated to a voice-over for the opening film sequence.

The Magma Creature's demise in Part Four was completely abandoned. Originally, the Doctor found Trooper Boze's broken theodolite (from Part One), using it for support in the thin air – then the Magma Creature swooped upon him and blundered past. The Doctor thrust



the theodolite into its mouth to wedge its jaws open, and rolled across to the edge of an abyss. The creature thundered towards him, skidded over the edge of the chasm and fell into the bubbling magma below – while the Doctor hung onto the ledge by his fingertips. Also totally omitted was a Part One scene already shifted from location to the studio, in which Stotz and his men were seen eating and spitting out their "lousy lizard meat".

Recording restarted at 7.30pm with the fight in the armoury and workshop between Chellak and Jek; Harper blocked the scenes on the set for the first time, improvising hand-held camera shots; Nathan-Turner had been concerned about the usage of this technique. Gable now wore a second, larger version of the Jek mask over the scarred latex prosthetic which had been applied to his face. Chellak's demise in the mud was recorded next; this was achieved by letting a canopy of black plastic granules fall on Martin Cochrane, but the granules came down too quickly and the effect was lost.

After the shot showing the Doctor collapsing beside a deactivated android, recording moved back to the workshop set for Jek tending to a delirious Peri, and the Doctor's return. By 9pm, the cameras had moved to the TARDIS set to record the Doctor's transformation; requiring a lot of precise camera lining-up, this had to be recorded twice, and over half an hour was spent on this single sequence. Until now, the bat's milk had been watered-down Dettol, although this was quickly changed to watered milk when it was realised that Bryant had to drink it. Peter Moffatt, who was to direct Colin Baker's début in *The Twin Dilemma*, was present to watch the scene that would link into his serial being recorded. Baker was unable to squeeze into Davison's spare costume, and performed his sequence with the trousers undone. Baker performed two takes of his opening dialogue, one using the word "egotistical" and the other featuring "egocentric". The cameras moved back to the workshop set



Below: Chellak is out of his depth.



Above: The Doctor will save Peri if it's the last thing he does.

for the complex sequence in which Jek, Morgus and Stotz perished; gas-jet flames in close-up hinted at the burning hideout. By the time this scene had been completed, Harper had overrun the 10pm deadline, and been allocated an extra 30 minutes. Abandoning the planned running order, the director then recorded a new sequence showing the Doctor finding the dead Magma Beast; the Part One scene of Boze being killed by the magma was hurriedly recorded next. Harper then recorded shots from the end of the queen bat sequence before opting to record the sound-only version of the opening TARDIS scene, to be laid over the opening film sequence. With 30 seconds' studio time left, Davison recorded the climb up to the bat in one take, with Harper egging him on from just off-camera.

Two three-foot models were built for use in film sequences in Parts Three and Four showing Stotz's and Morgus' spaceships in flight; other model work included shots of the mud flow for Part Four, achieved by filming coloured water running through scaled-down sets. Unimpressed by the work, Harper had it remounted during December, losing a short sequence of Stotz's ship crash-landing on Minor in Part Four.

Engraved goblet

With recording complete, cast and crew joined Davison at his leaving party, where he was presented with an engraved goblet. Davison was now reluctant to leave, having thoroughly enjoyed *The Caves of Androzani*; both he and Bryant had found Harper to be an energetic, exciting director, and Davison was worried about stepping out into the general acting world after three years. However, on Friday 13 January 1984 – the day after his final *Doctor Who* recording – he was offered a contract to appear as Henry Mynors in a BBC2 adaptation of *Anna of the Five Towns* which would begin production in Birmingham on Tuesday 24 January. On Thursday 16 February, Davison was paid for the additional four-part story which he had been contracted for but never made. ■

PRODUCTION

Tue 15-Thu 17 Nov 83 Masters Pit, Stokeford Heath, Dorset [Androzani Minor]

Thu 15 Dec 83 Television Centre Studio 6: Cave; Gallery; Chellak's Office; Conglomerate HQ; Workshop; Lift; The Narrows; HQ Cave; Chellak's Quarters

Fri 16 Dec 83 Television Centre Studio 6: Chellak's Office and Quarters; Cave HQ; Conglomerate HQ; Detention Cell; Cave; Workshop; Cave 2

Sat 17 Dec 83 Television Centre Studio 6: Caves; Control Room; Conglomerate HQ; The Narrows

Wed 11 Jan 84 Television Centre Studio 6: General's Quarters and Office; Workshop; Armoury; Cave

Thu 12 Jan 84 Television Centre Studio 6: Lift Shaft; Cave; Armoury; Workshop; TARDIS; The Narrows; Gallery

Post-production

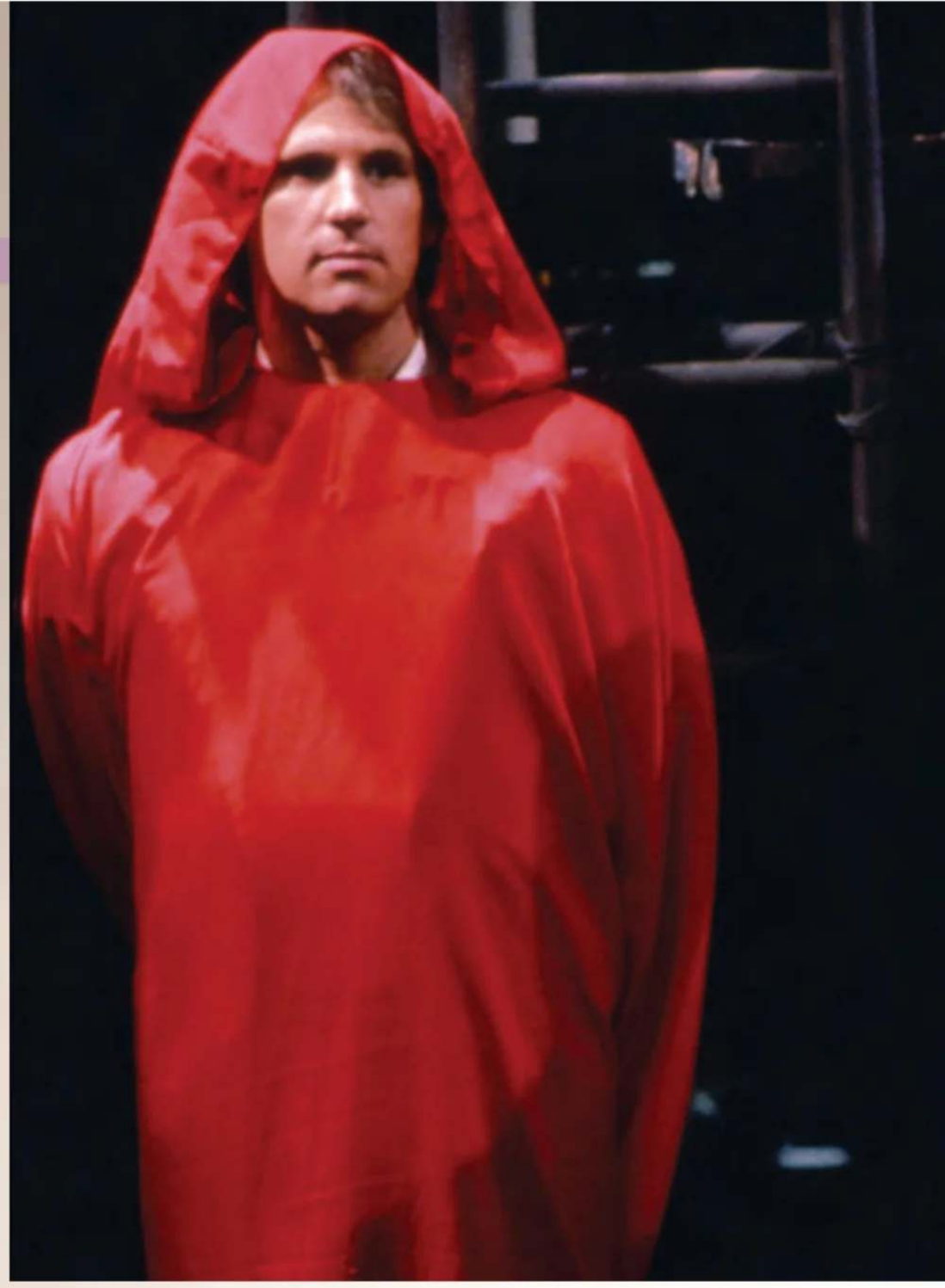
With March transmission looming, editing began on Monday 16 January 1984, with various video effects also being added. A gallery-only session was staged on Sunday 22 January. An effects shot showing a large blue and a small yellow world, representing Androzani Major and Minor, was added to the start of Part One. For the opening film sequence, a piece of stock 16mm film showing the Monument Valley in Utah was inserted to show Peri's view of Minor. Harper had matte paintings of the horizon made by French artist Jean Peyre (credited as John Peyre) added to the picture during recording, but still had to mask a noticeable join between the two with a post-produced 'sandstorm' effect.

A colour synthesiser was used to simulate the androids' X-ray vision for point-of-view shots in Parts Two and Three. The President's death in Part Three was achieved via the Quantel process; a shot of David Neal against a blue background was eventually seen to spiral down the model lift shaft. Other video effects included the execution gunfire at the start of Part Two, the glowing syringe

Above: Sharaz Jek seeks revenge.

used on Peri and the manacles breaking in Part Three, and the machine which killed Morgus in Part Four.

The filmed mud-burst explosions in Part Four were slowed down to make them appear more powerful; the Doctor also moved in slow motion in the caves. For one shot, Dave Chapman electronically enlarged a cave photograph around Davison; in another, he keyed Davison into a picture with the model mud-flow, which had again been slowed down. Quantel was used to shake the picture, suggesting tremors. Chellak's death was enhanced by electronic effects, and swiftly cut to one of the mud sequences.



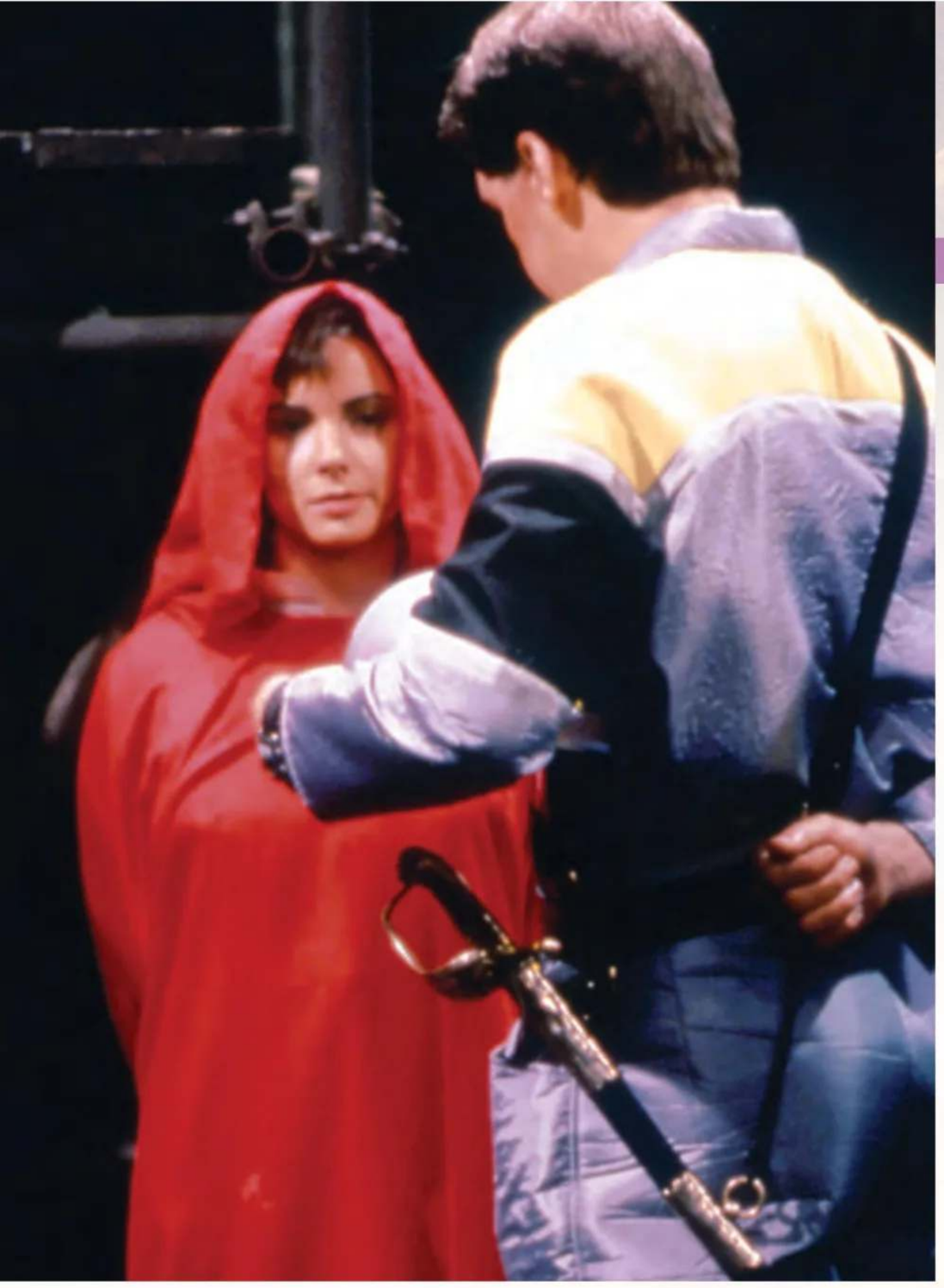
Right: "Just get on with it."

'Light tunnel' effect

The regeneration took about four hours in post-production. Having watched the previous regenerations, Harper wanted to come up with something using the latest electronic effects. Originally, he sought a dissolve effect, breaking up Davison's face and bringing Baker's in slowly. Added to this was a 'light tunnel' effect, which also appeared over the screen of Stotz's shuttle at the end of Part Three; this was inspired by Harper's recollections of the climax of the 1968 movie *2001: A Space Odyssey*. Harper and Chapman then used Quantel to spin the faces of the Doctor's companions over the picture. A unique set of credits, with Baker's face superimposed over Davison's, ran over the closing credits of Part Four at the suggestion of Nathan-Turner.

All four episodes of the serial overran and required cuts during editing. Part One suffered the least, losing two short scenes showing Salateen opening the casket containing the red garments in Chellak's office, and then exiting with his guard.

At the start of Part Two (broadcast as a second edit), a cut came in the middle of Morgus' conversation with the President: Morgus said that those without valid employment cards "have no right to a say in how it should be run" and could be disenfranchised, so as not to harm the chances of the President being re-elected next year. The next cut was a brief scene in which Salateen told Chellak that there was something about the execution which he should come and see. The end of the scene in which Chellak discussed how Ensign Cass could be prevented from revealing the truth of the execution was removed; after Salateen suggested that Cass could be sent on a hazardous deep penetration mission, Chellak recalled that Salateen was the only officer ever to return from such a venture. He also remembered that he recommended a citation, the Gallantry Cross, for Salateen, which the President had not acknowledged; while 'Salateen' modestly said the medal was not important, Chellak became angry that this 'bravery' had been overlooked. The revelation that Cass was one of the patrolling commanders in the



caves was removed from the start of a later scene in Chellak's office, where Salateen informed Chellak about increasing activity in the magma – and that mud-bursts could occur either side of the perihelion, which Chellak knew was weeks away. The end of the film sequence where Stotz threatened Krelper was trimmed; the gunrunner warned his team: "Oh – and in case you lunk-heads get any other ideas, there's something I haven't told you. That ship we've got out there on autohold? It won't take an order without a release code. So, if you guys want to see Major again, you'd better make pretty certain nothing ever happens to me." Other minor cuts included Salateen and Peri watching the Doctor confusing their android guard, and Jek returning to find the immobilised android.

In Part Three (also broadcast as a second edit), the end of the first scene in Chellak's office was cut; here, Peri collapsed and was to be given a shot of sulphadione by the casualty team, with the General commenting that if anything happened to Salateen, Peri would guide his men to Jek's base. The episode lost the end of a scene in Chellak's quarters between Peri and Salateen; helping Peri up, Salateen commented that they had few spectrox casualties (only dozens) which caused Peri to question his philosophy of percentages. The Major explained that troops were warned about spectrox: if they touched it, it was a self-inflicted injury – and the army was still more charitable than Morgus' construction camps. Seeing the belt plate and recalling the Doctor's words, Salateen had the idea of duplicating the plates to give Chellak a bloodless victory: "Except for Sharaz Jek's blood of course." A later scene in Chellak's office had Salateen entering to say that the artificers were working on the belt plates. Chellak was puzzling over Morgus' cold reaction to recent events, with Salateen commenting that the Chairman was "descended from the 900 and all that". There was also a short scene outside Chellak's HQ in which Jek came around the corner of the ops hut, killing the guard on duty to enter the hut and find Peri.

The third edit of Part Four overran even after several cuts. The first omission was a scene in the control room of Stotz's ship

Below:
Timmin knows everything.





Above: Salateen has no sympathy for the desperate Peri.

where Stotz and his men were watching the mud-burst from a porthole while Morgus tapped out a call on the ship's video; Stotz said that Morgus should see the sight, but the Chairman said he has no interest in "natural phenomena".

A more important cut was a long scene in the workshop between Jek and Peri. This came after Chellak's death, and began with Jek entering with an android, telling the delirious Peri that everybody else was dead. The synaptic links of the androids had been burned out, but he could repair them and re-open the spectrox refinery for operation and trading within a week. Giving water to Peri, he promised her furs, silks and jewels – even settling his difference with Morgus: "Only stay with me Peri, and l will make you a princess." Peri asked for sweet iced water as Jek said, "Just the sight of your beauty is reward enough for me." Peri asked for a double peach melba and chocolate soda, and then became upset about a 'tune': "Why is it so dark Doctor? I can't see anything." With horror, Jek realised that Peri had been blinded by spectrox toxaemia. As she shuddered and convulsed, Jek swore that she would not die, and realised he needed to reach the sleeping queen bats. He sent out a call to any functioning android units; in the caves, 'Salateen' replied, "I hear you master."

Orchestral cacophony

Around 53 minutes of music was created by Roger Limb, a *Doctor Who* regular since *The Keeper of Traken* [1981 – see Volume 33] who had worked with Harper on BBC2's play *The Hope and the Glory*. Harper had initially been wary of an electronic score as regularly featured on *Doctor Who* but was deeply impressed with Limb's compositions. For the regeneration, Harper had in mind a crescendo akin to the orchestral cacophony closing *A Day in the Life*, the final track on The Beatles' 1967 album *Sgt. Pepper's Lonely Hearts Club Band.*

Part Two was dubbed on Friday 10 February, Part Three on Wednesday 22 February and Part Four on Monday 27 February. ■



Publicity

- A photo item about Nicola Bryant appeared in *The Mail on Sunday* on Sunday 4 March under the title *Who's Who's girl?* with the actress describing her casting as "a dream come true".

- A trailer for the serial aired on Wednesday 7 March previewed material of the Doctor and Peri in the caves along with the soldiers coming under attack from the Magma Beast.

Broadcast

- Competition for *The Caves of Androzani* generally came in the form of local news programmes or editions of *Crossroads* which aired on stations such as HTV and Anglia from 6.40pm; at 7pm Thames screened the US series *Knight Rider* while TSW and Channel similarly showed the imported adventure show *The Fall Guy*.

- Fridays saw *Doctor Who* overlapping the end of local magazines such as *The Six O'Clock Show* on Thames into programmes like *The Zodiac Game* on LWT and other areas, with Central, Granada, Yorkshire, TVS and Tyne Tees running *The Fall Guy*.

Below: Krelper and his comrade are gunning for the Doctor.



- At the end of Part Four, a colour photocaption of the new Doctor, Peri and the Jocondans from the next serial, *The Twin Dilemma*, was shown along with a continuity announcement promoting the appearance of Colin Baker and Nicola Bryant on BBC1's *Saturday Superstore* the following morning.

- Peter Davison and Colin Baker both attended the Greenwood Theatre to discuss the Doctor's regeneration on BBC1's chat show *Harty* on Tuesday 20 March.

- The ratings for the serial were good, especially for the last two episodes; audience reaction was also favourable.

- The serial was sold abroad to various territories. Australia purchased it in May 1984, but rated Parts Two to Four as PGR (parental guidance) rather than G (general); the serial was shown in June 1984 after cuts had been made, including the Part Two fight between Stotz and Krelper, Jek's androids torturing the Doctor in Part Three, plus the massacre of Chellak's men, part of the pursuit of the Doctor, the death of Chellak, Stotz killing his men and the bulk of the fight between Jek and Morgus, all from Part Four. The serial was sold to the United States in late 1984 where it also aired as a TV movie of 93 minutes' duration. Canada broadcast the serial early 1987, with the United Arab Emirates broadcasting

it in 1988. New Zealand purchased the serial in 1988 and broadcast it over July and August 1989, with the same cuts as had been made in Australia.

- *The Caves of Androzani* formed part of a BBC2 repeat season early in 1993, while UK Gold screened it in episodic and compilation forms from September and December 1994 as well as representing the Fifth Doctor in the channel's *Doctor Who @ 40* weekend on Saturday 22 November 2003. Part Four was included as part of *The Take on Doctor Who: 35 Years of Doctor Who* on BBC Choice, screened on Wednesday 25 November 1998 along with repeats on Wednesday 28 July 1999. The serial also aired on Horror Channel from April 2014.

- As part of celebrations for *Doctor Who*'s 50th anniversary, *The Caves of Androzani* was shown as part of the British Film Institute's (BFI) *Doctor Who at 50* season at the BFI Southbank at 2pm on Saturday 4 May 2013. The screening was followed by a Q&A with Peter Davison, Janet Fielding, Sarah Sutton, Matthew Waterhouse and director Graeme Harper.



Below: The Doctor is held captive on board Stotz's ship.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Thursday 8 March 1984	6.40pm-7.05pm	BBC1	24'33"	6.9M (66th)	65
Part Two	Friday 9 March 1984	6.40pm-7.05pm	BBC1	25'00"	6.6M (75th)	-
Part Three	Thursday 15 March 1984	6.40pm-7.05pm	BBC1	24'36"	7.8M (62nd)	65
Part Four	Friday 16 March 1984	6.40pm-7.05pm	BBC1	25'37"	7.8M (62nd)	68

REPEAT TRANSMISSION[1]

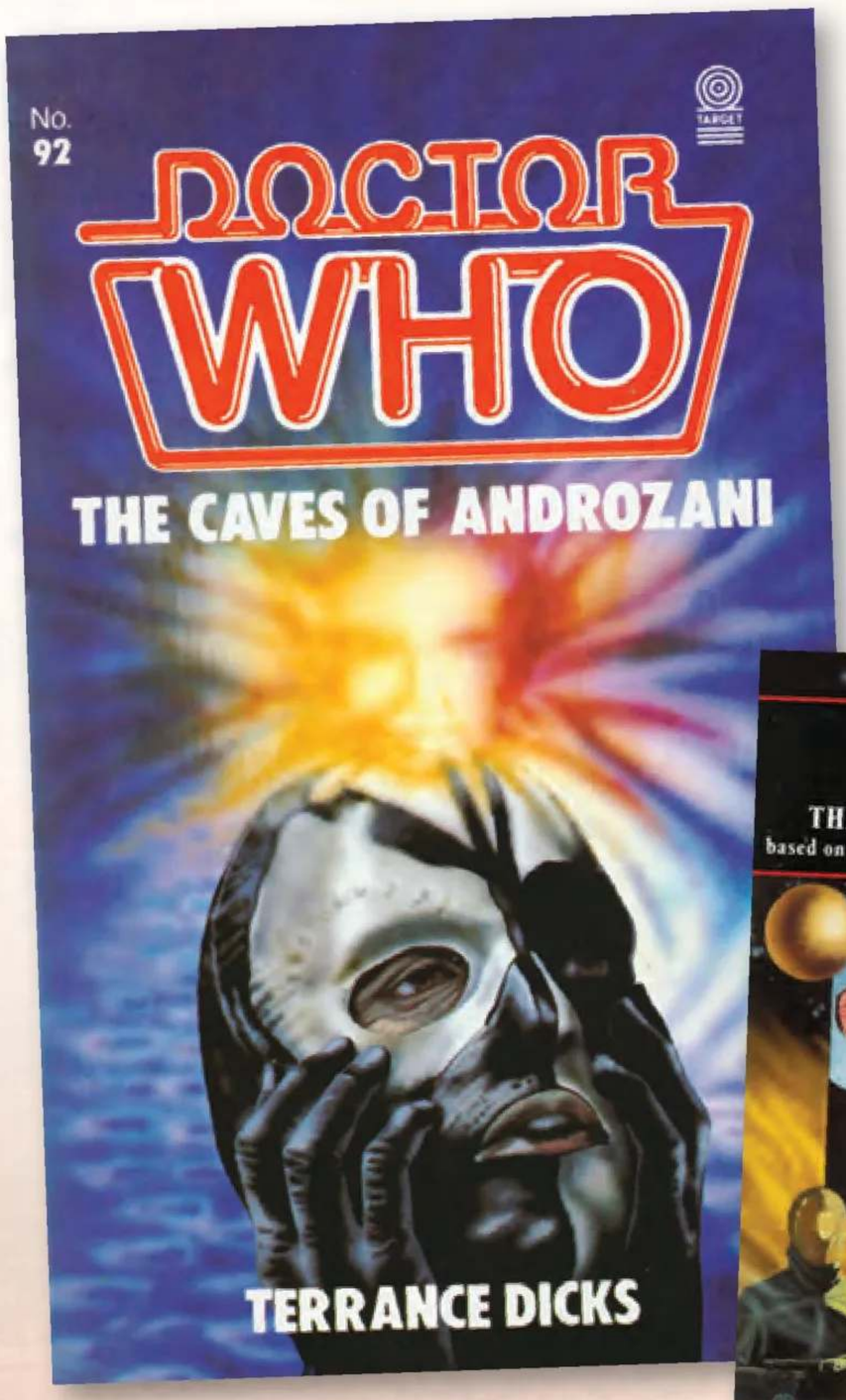
Part One	Friday 19 February 1993	7.15pm-7.40pm	BBC2	24'33"	2.12M (27th)	-
Part Two	Friday 26 February 1993	7.15pm-7.40pm	BBC2	25'00"	1.90M (-)	-
Part Three	Friday 5 March 1993	7.15pm-7.40pm	BBC2	24'36"	1.86M (27th)	-
Part Four	Friday 12 March 1993	7.15pm-7.40pm	BBC2	25'37"	1.40M (-)	-

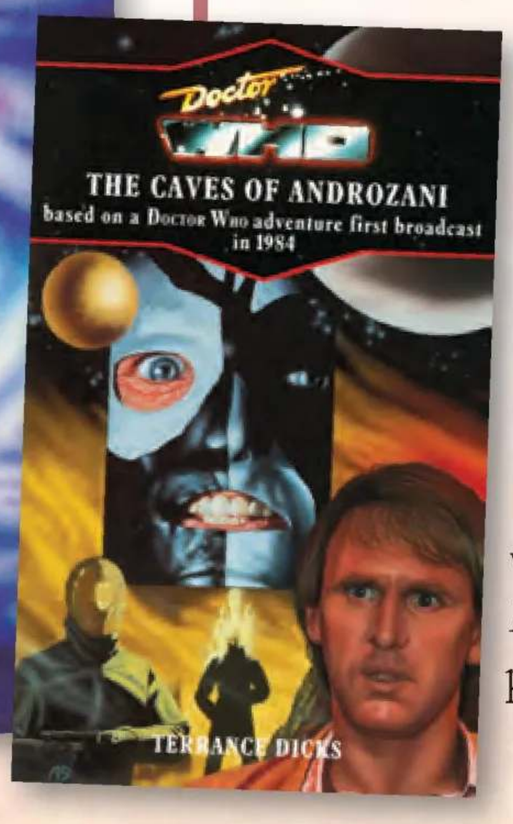
[1] Chart position on BBC2 within Top 30

'NICOLA BRYANT DESCRIBED HER CASTING AS "A DREAM COME TRUE".'

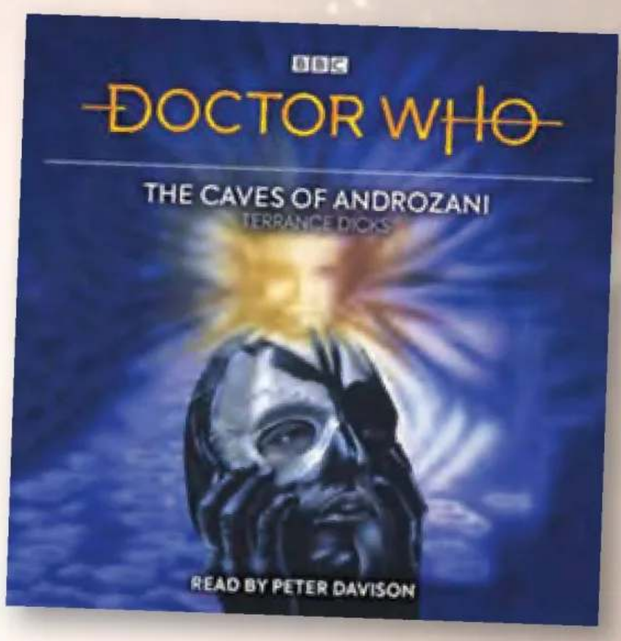
Merchandise

Terrance Dicks adapted Holmes' scripts as *Doctor Who: The Caves of Androzani*; this was published first in hardback by WH Allen in November 1984, with the Target paperback released in February 1985 as Book 92 in the *Doctor Who* library. The paperback, with its Andrew Skilleter cover, was included as part of *The Eighth Doctor Who Gift Set* in late 1985 and was reprinted in April 1992; this reprint bore a new Skilleter painting, which had first been used on the cover of the serial's BBC Video release of January 1992. The novel was released by BBC Audio as an unabridged audiobook read by Peter Davison in November 2018.

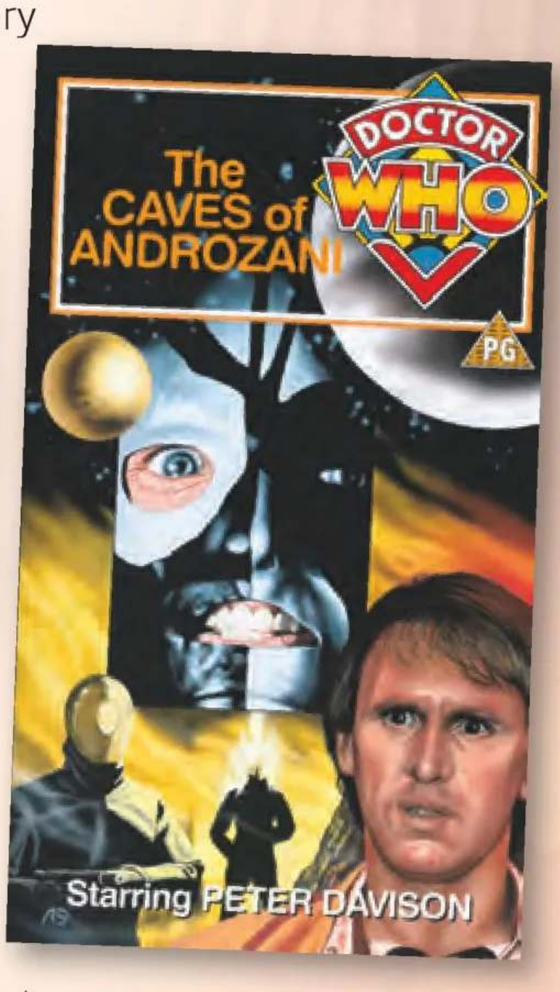




The Caves of Androzani was released on video by BBC Enterprises in January 1992. The serial was released on DVD by BBC Worldwide in June 2001. The extras on this released included:



- **Commentary** with Peter Davison, Nicola Bryant and Graeme Harper
- **Behind the Scenes: The Regeneration** – studio footage including commentary
- **News compilation covering Peter Davison's departure**
- **Easter Egg:** Original opening scene – an option to eliminate the original film judder
- **Extended scene** – a film sequence from Part Two
- **Creating Sharaz Jek –** a studio footage featurette with comments from Christopher Gable
- **Trailer**
- **BBC One O'Clock News** – the announcement of Peter Davison's departure on Thursday 28 July 1983
- **BBC Nine O'Clock News** – Peter Davison speaks to Kate Adie on Thursday 28 July 1983
- **South East at Six** – Peter Davison and John Nathan-Turner interviewed on Friday 29 July 1983
- **Isolated score**
- **Photo gallery**
- **Production notes**



Clockwise from left: Novelisation, audiobook and video release covers.

The serial was included with issue 36 of GE Fabbri's *Doctor Who – DVD Files*, published in May 2010. In

THE CAVES OF ANDROZANI

STORY 135



Above: The original and Special Edition DVD covers.

October 2010, the story was included on the *Revisitations 1* DVD box set from BBC Worldwide. The extras for *The Caves of Androzani* were:

- **Commentary** with actors Peter Davison, Nicola Bryant and director Graeme Harper
- **Behind the Scenes: The Regeneration** – a look inside the studio during the shooting of the climactic regeneration scene. Features an optional commentary track. Audio 1: Studio sound. Audio 2: Commentary with Peter Davison, Nicola Bryant and Graeme Harper
- **Behind the Scenes: Creating Sharaz Jek** – inside the character of Sharaz Jek, courtesy of an audio recording of the late Christopher Gable talking about his role in the story, photographs from Gable's own collection and footage from the studio recording
- **Extended Scenes** – three extended scenes taken from the original film sequences and timecoded production tapes. The first has an optional commentary track with Peter Davison and Graeme Harper
- **Trailer** – BBC1 trailer for the first episode
- **News** – a compilation of news reports and interviews about Peter Davison leaving the series
- **Isolated music** – option to view the episodes with isolated music scores
- **Radio Times listings** in Adobe PDF format
- **Subtitle production notes**
- **Chain Reaction** – cast and crew look back at the making of the story
- **Directing Who: Then & Now with Graeme Harper** – director Graeme Harper talks about the production techniques used on *Doctor Who*
- **Russell Harty** – Peter Davison and Colin Baker appear on the *The Russell Harty Show*
- **Photo gallery** – a selection of design and production photographs from the story

2|entertain's DVD *Regeneration* box set was released in June 2013. This set was limited to 10,000 individually numbered units. It came with a limited-edition collectors' book. In November 2015, *An Introduction to the Fifth Doctor* DVD was available exclusively at HMV.

A suite of music from the serial was included on the BBC LP and cassette *Doctor Who: The Music II* released in February 1985; this was also included on the Silva Screen CD and cassette *Doctor Who – The Five Doctors* in November 1992, *The Worlds of Doctor Who* CD from Silva Screen in May 1994 and *The Best of Doctor Who Volume 1: The Five Doctors* CD from Silva America USA in July 1994. Extended suites were featured on *The 50th Anniversary*



Right: The soundtrack release of incidental music by Roger Limb.



Left: Underground Toys' *The Caves of Androzani* collectors' set.

the Queen Bat, Return to the TARDIS, Is This Death? and *Doctor Who (Closing Theme)*. In November 2013 this was released as an LP on purple vinyl, limited to 500 units.

The *30 Years at the Radiophonic Workshop* CD from BBC Enterprises in July 1993 included the sound effect of *Exploding River of Mud*.

In 1996 Eurodesign issued 20"x6" laminated poster prints featuring photographs and facts about *The Caves of Androzani*. The Stamp Centre issued covers of Peter Davison (featuring a collage of images from *The Caves of Androzani*) in March 2002. Copies were signed by Peter Davison.

Collection four-disc CD from Silva Screen in December 2013 and Silva Screen's 11-disc CD *Doctor Who: The 50th Anniversary Collection* in September/November 2014. *Doctor Who – The Caves of Androzani* was a CD soundtrack of music composed by Roger Limb released by Silva Screen in March 2013. It included these tracks: *Doctor Who (Opening Theme), Androzani Minor, Gun-Runners, Morgus and Chellak, Death Sentence, Sharaz Jek, Death Under the Red Cloth, Androids, Next Time It'll Be for Real, Nobody Lives for Ever, Spectrox, Salateen, Exile, Clever Little Android, Two Kilos, What a Deal, The Magma Beast, Blind Fools, Tear His Arms Out, Stage Three, Geostationary Orbit, The Girl... Will Be Alone, Peri Abducted, Vertical Descent Pattern, It Could Have Been Worse, Do You Think I'm Mad?, The Doctor Pursued, Mud Burst, Morgus and Stotz, Face Off, Morgus Kaput, Not Beaten Yet, Milk of*

Miniatures and figurines

In 1992, MBI Inc released an expansion to its *Doctor Who* chess set, which featured Sharaz Jek as a bishop piece. Metal miniatures of Sharaz Jek were issued by Harlequin Miniatures in October 1999. Models of the Sharaz Jek Android were issued in April 2000. An action figure of the Sixth Doctor in the Fifth Doctor's outfit from *The Caves of Androzani* was available from Character Options in July 2009. Underground Toys issued an action figure collectors' set for *The Caves of Androzani* in December 2011. It included Peri and Sharaz Jek (with an interchangeable Android head and burned flesh head). In September 2014 Titan's *Doctor Who* Regeneration Collection of mini vinyl figures featured the Sixth Doctor in the Fifth Doctor's *The Caves of Androzani* outfit. A figurine of Sharez Jek was available with issue 106 of the *Doctor Who Figurine Collection* published by Eaglemoss in September 2017. ■



Left: Eaglemoss' figurine of Sharaz Jek.

Cast and credits

CAST

Peter Davison The Doctor
Nicola Bryant Peri

and introducing

Colin Baker The Doctor [4]

with

Christopher Gable Sharaz Jek
John Normington Morgus
Robert Glenister Salateen
Maurice Roëves Stotz
Martin Cochrane Chellak
Roy Holder Krelper
Barbara Kinghorn Timmin
David Neal President [1-3]
Ian Staples Soldier [4]
Anthony Ainley The Master [4]
Matthew Waterhouse Adric [4]
Sarah Sutton Nyssa [4]
Janet Fielding Tegan [4]
Mark Strickson Turlough [4]
Gerald Flood Voice of Kamelion [4]

UNCREDITED

Ray Martin, Pat Gorman, Bryan Jacobs, Harry Payne, Shaun McCabe, Steve Rockson, Darrell Brooks, Jerry Judge, Steve Wickham, Doug Stark, Russell Brooks, Bob Tarff, Derek Briggs... Soldiers [inc Trooper Boze, Captain Rones, Ensign Cass]
Colin Taylor Magma Creature
Gerry O'Brien, Les Conrad, Robert Smythe Gunrunners

Right: Filming the dramatic escape on location.





Left:
On location and smaller on the inside.

Ian Staples.....Voice [Signals]
Keith Harvey..... Thin Stranger
Keith Harvey, Andrew Smith, Stephen Smith
..... Androids
Gareth Milne.....Stunt Double for the Doctor

CREDITS

Written by Robert Holmes
Title Music composed by Ron Grainer
Incidental Music Roger Limb
Special Sound: Dick Mills,
BBC Radiophonic Workshop
Production Managers: Elizabeth Trubridge
[filming/Block 1], Corinne Hollingworth [Block 2]
Production Associate: June Collins
Production Assistant: Juley Harding
Assistant Floor Manager: Susan Hedden
[credited as Sue Hedden on 1]
Film Cameraman: John Walker [1-2,4]
Film Sound: Malcolm Campbell [1-2,4]
Film Editor: Roger Guertin [1-2,4]
Visual Effects Designers: Jim Francis [filming],
Stuart Brisdon
Video Effects: Dave Chapman
Vision Mixer: Dinah Long
Design Effects: John Peyre [1,3-4]
Technical Co-ordinator: Alan Arbuthnott
Camera Supervisor: Alec Wheal
Videotape Editor: Steve Newnham
Lighting Director: Don Babbage
Studio Sound: Scott Talbott
Costume Designer: Andrew Rose
Make-Up Designers: Jan Nethercot
[filming/Block 1], Shirley Stallard [Block 2]
Script Editor: Eric Saward
Title Sequence: Sid Sutton
Designer: John Hurst
Producer: John Nathan-Turner
Director: Graeme Harper
BBC © 1984

Profile

CHRISTOPHER GABLE

Sharaz Jek

Born Christopher Michael Gable on 13 March 1940 in Hackney, North London during the Blitz, he was evacuated to Westhumble, Dorking, with mum Hylda (née Knights) and elder brother Brian, while dad Denis remained in London.

Watching Carmen Miranda films inspired him as a child and he enrolled in dance classes on returning to post-war London. Studying at the Royal Ballet School from 11, he graduated to Covent Garden Opera ballet, before switching to the Royal Ballet's touring company in 1957.

Partnered with ballerina Lynn Seymour for the *The Invitation* (1960-2), Gable followed this with *Les Deux Pigeons* (1961), *Swan Lake* (1962), *Sleeping Beauty* (1962) and *Blood Wedding* (1962).

He married ballerina Carole Needham in late 1961, son Tomas and daughter Emma soon following.

After joining the prestigious Royal Ballet at The Royal Opera House, Covent Garden in 1963, a Pathé film chronicled Gable's daily routine. Productions included *Sylvia* (1963), *House of Birds* (1963), *Coppelia* (1963), *Hamlet* (1964), *Jeu de Cartes* (1966) and *Daphnis and Chloe* (1966).

Related TV appearances included *Ballet Class* (1964), *Quintet* (1964), a televised *Coppelia* (1964), *Tempo* (1964) and 1966's Royal Variety Performance.

He and Lynn Seymour were disappointed to be replaced in première runs of *Romeo and Juliet* (1965) by the famed Rudolph Nureyev and Margot Fonteyn, prompting him to quit for the Ballet Rambert, appearing in *Laiderette* and *Lilac Garden* (both 1966, Jeanetta Cochrane, London).

Osteoarthritis curtailed his ballet career and he moved into TV with upmarket BBC variety show *Melodies for You* (1967). Its floor manager was one Graeme Harper, whom Gable nicknamed 'Twinkle'.

Blond-haired, blue-eyed, with a broad smile and perfect physique, Gable looked set for acting success. His stage acting début came in the title role of *The Picture of Dorian Gray* (1967, Palace, Watford) but it was his performance in Ken Russell's TV film *Song of Summer* (1968) as Eric Fenby which made his name. Russell cast Gable in *Women in Love* (1969), as Richard Strauss in *Omnibus* TV film *Dance of the Seven Veils* (1970), movie *The Music Lovers* (1971) and in the title role of musical *The Boy Friend* (1971).

Gable's stage career progressed to Stratford's Royal Shakespeare Company in 1970, playing Laertes in *Hamlet*, Lysander in *A Midsummer Night's Dream* and Ferdinand in *The Tempest*.

He regularly introduced BBC2 ballet coverage from 1969 until the mid-1980s, and continued to act on TV. Single plays included *The Distracted Preacher* (1969), *The Cherry Orchard* (1971), *The Merchant of Venice*



Right: With Maggie Smith in *The Merchant of Venice* in 1972.

(1972), *Armchair Theatre* entry *High Summer* (1972) and *Willy* (1973). He featured in TV costume dramas *Vienna 1900* (1973/4) (playing boyfriend to Maureen O'Brien), *Churchill's People* (1975), *The Hunchback of Notre Dame* (1976) and *The Devil's Crown* (1978), while modern fare included *Crown Court* (1972) and *Tycoon* (1978).

Although dancing was now rare, he took the title role in musical *Remember Jack Buchanan* (1980) and performed in *Marti Webb – Together Again* (1982).

Stage work included musical *The Good Companions* (1974, Her Majesty's) and *The Rivals* and *The Prince of Homburg* (both 1976, Royal Exchange Theatre, Manchester), later returning to the Exchange for *Rosmersholm* and *The Misanthrope* (both 1981).

Films included *Pianorama* (1973), *The Slipper and the Rose* (1976) and *Wagner* (1983).

Gable's performance as Sharaz Jek is rightly celebrated but he had originally been considered for the role of Salateen by old pal Graeme Harper.

A notable TV part followed in *A Woman of Substance* (1985), while his final film work came in Ken Russell features *The Lair of the White Worm* (1988) and *The Rainbow* (1989).

Gable co-founded the Central School of Ballet in Clerkenwell from 1982. He returned to the stage in *A Simple Man* for Manchester's Northern Ballet Theatre in 1987; its televised version won a BAFTA.

From July 1987 he became the Northern Ballet's artistic director, deilvering *Swan Lake* (1988), *Romeo and Juliet* (1991/2), *Cinderella* (1993), *A Christmas Carol* (1993; televised that year), *The Brontes* (1995), *Don Quixote* (1996), *Dracula* (1996), *Giselle* (1997) and *The Hunchback of Notre Dame* (1998).

He was the subject of ITV documentary *The Amazing Adventures of Christopher Gable* (1989) and awarded a CBE in 1996.

Gable died of cancer on 23 October 1998, aged 58, in Todmorden near Halifax. ■



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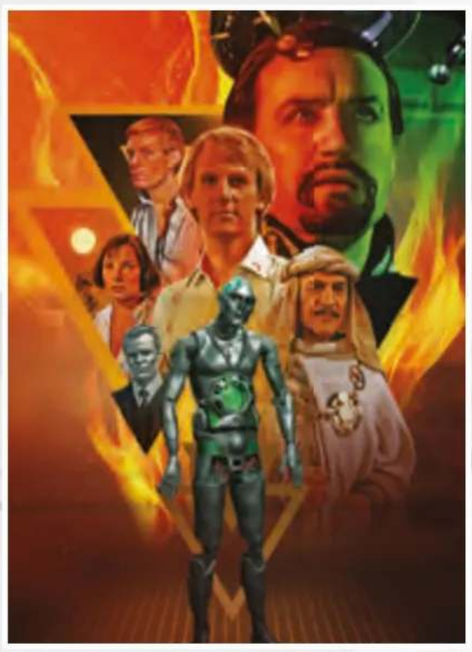
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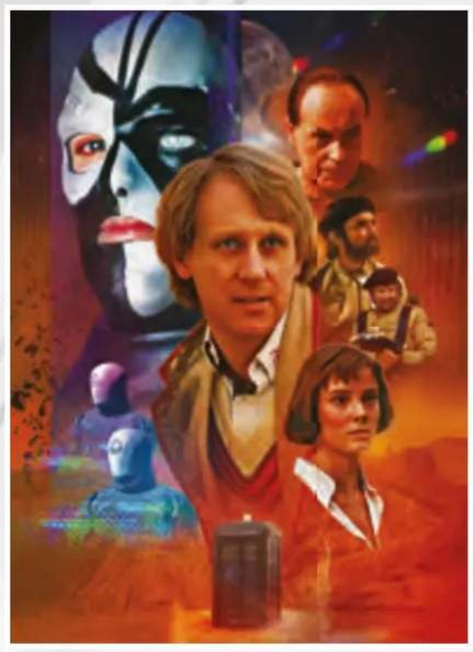
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